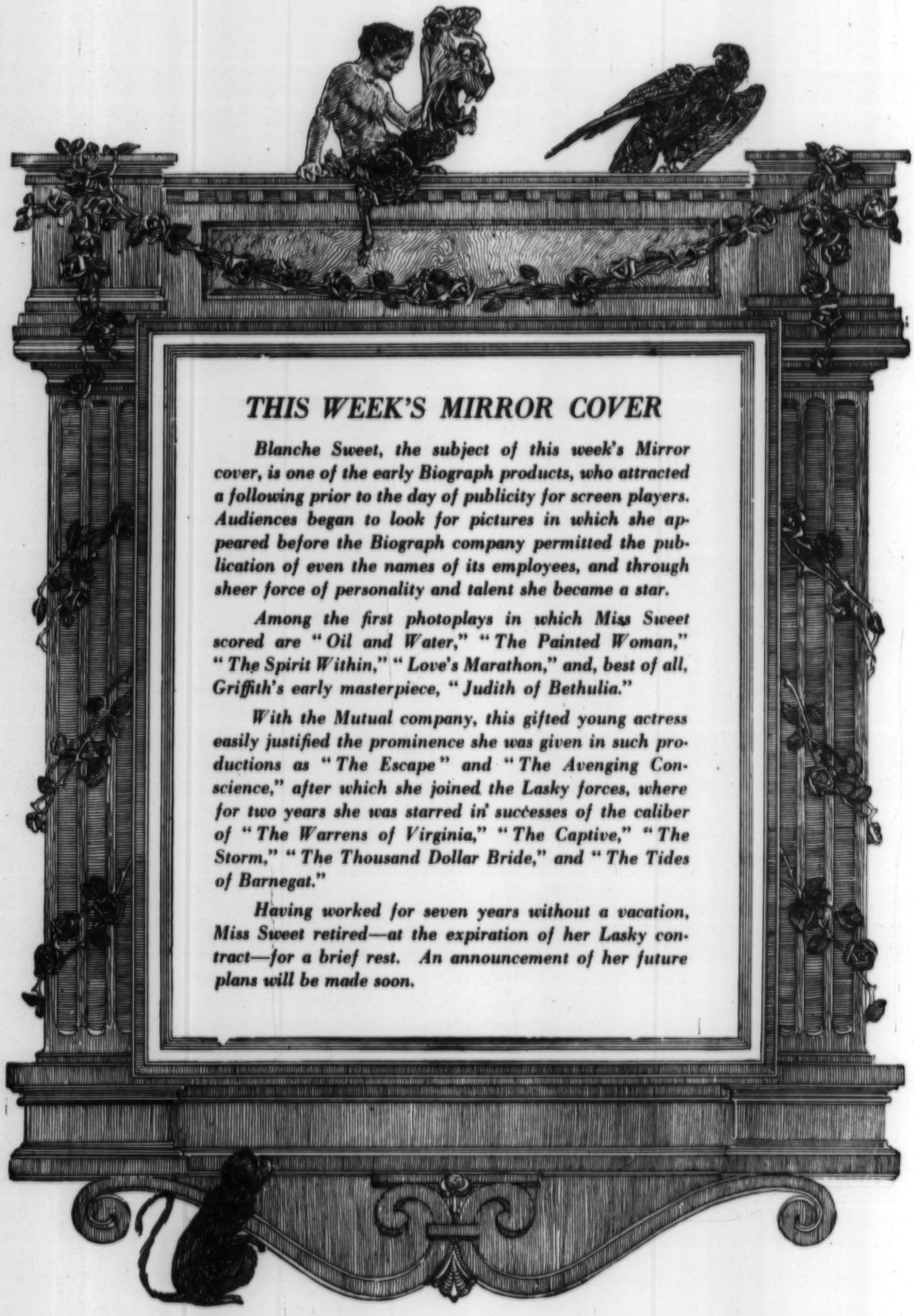
Producers Summarize Most Popular Films

DRAMATIC MIRROR
OF THE STAGE AND MOTION PICTURES

JUNE 23, 1917 PRICE TEN CENTS

BLANCHE SWEET

Hammerstein Talks on Stage and Screen



THIS WEEK'S MIRROR COVER

Blanche Sweet, the subject of this week's Mirror cover, is one of the early Biograph products, who attracted a following prior to the day of publicity for screen players. Audiences began to look for pictures in which she appeared before the Biograph company permitted the publication of even the names of its employees, and through sheer force of personality and talent she became a star.

Among the first photoplays in which Miss Sweet scored are "Oil and Water," "The Painted Woman," "The Spirit Within," "Love's Marathon," and, best of all, Griffith's early masterpiece, "Judith of Bethulia."

With the Mutual company, this gifted young actress easily justified the prominence she was given in such productions as "The Escape" and "The Avenging Conscience," after which she joined the Lasky forces, where for two years she was starred in successes of the caliber of "The Warrens of Virginia," "The Captive," "The Storm," "The Thousand Dollar Bride," and "The Tides of Barnegat."

Having worked for seven years without a vacation, Miss Sweet retired—at the expiration of her Lasky contract—for a brief rest. An announcement of her future plans will be made soon.

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII — NEW YORK, SATURDAY, JUNE 23, 1917 — No. 2009

MANAGERS PUTTING HOUSES IN ORDER

Unusual Conditions Lead to Greater Care in Avoiding Unnecessary Expense—Plans for Next Season Give No Indication of Curtailment in Production—Theaters Now Being Constructed in Vicinity of Times Square

How has the entrance of the United States in the war affected the theatrical manager, and what has been his participation in its various activities, are two questions of paramount importance at present in the theatrical world. While obviously neither can be settled definitely now, nevertheless, it can be said that the manager is rapidly appreciating the unusual conditions confronting him in his desire that the amusement world may revolve unchecked upon its ever-growing axis.

In the first place our decision to enter the war has awakened the manager to the necessity of putting his house—playhouse, to be more exact—in order. While he is not providing apparently for any curtailment of his enterprises, he is, nevertheless, preparing to take advantage of the unique situation confronting him. He has been studying closely theatrical conditions as they have prevailed in London for the last three years and he is determined to be as resourceful and adaptable as the London managers in the face of adversity.

He is laying plans for next year which will carry on the unprecedented activity of the present season, believing in the traditional optimism and happy-go-lucky attitude of the American people. A half-dozen or more theaters are now under construction in the vicinity of Times Square—activity which presages a firm faith in the continuance of the prosperity of the stage, and those few managers who have already announced their plans indicate by the very number of these plans that they expect business to go on not only as usual but better than usual.

Regaining Confidence

When the war broke out in the summer of 1914 the theatrical manager, like every other business man, experienced a sudden upheaval of his activities. The magnitude of the conflict awed him and fearing financial ruin he assumed an air of conservatism so far as his enterprises were concerned. But as the war continued he gradually regained his composure and plunged into his various activities with his usual confidence and initiative.

And the result has been prosperity of the highest—and seemingly, most permanent—order. Americans, unable to visit Europe, flocked by the thousands to New York, with no special purpose in view except to spend money. The overwhelmingly excellent condition of industries throughout the country has been reflected in the theaters and hotels during the past two years as never before, and it was freely predicted by chroniclers along the Rialto that no play could fail, provided it was adequately presented, so irresponsibly indulgent was the public.

Hosts of new managers and producers, some of whom had never had experience in theatrical affairs, sprang up which tended to make the business of play-producing more speculative than artistic. War dramas flourished in great abundance and a heavy invasion of English players to our shores took place. Realizing the unproductivity of the English and Australian stages so far as play-writing was concerned, American managers vied with each other in sending popular American plays to London and Melbourne. During one period in the season of 1915-16 most of the attractions playing in these cities were of American manufacture.

Place in Financial World

The American theatrical manager is a shewd business man and the war has helped in a great degree to place him in a secure and substantial position in the financial world. His participation in the activities growing out of the war has been as large as it has been heartfelt. He has donated time and again the use of his playhouses for war relief benefits. He has assembled companies for the purpose of forming, with no profit to himself, programs which would appeal to a public eager to assist in some worthy charity of the war.

And now that America has entered the conflict he is giving his time, energy and money to war activities in greater proportion than any other class of business men in the country. Particularly has he been of great assistance to the various recruiting and "Liberty Loan" committees in placing his houses at their disposal. During the past two weeks members of the Liberty Loan committee have conducted a vigorous campaign from the stages of New York theaters and a few weeks ago recruiting committees took up positions, with the permission of the managers, in the lobbies of playhouses, where they obtained a number of men for the service of the Government.

SPECIAL ISSUE OF MIRROR

The Convention Number of the Mirror, dated July 14, the day that members of the Motion Picture Exhibitors' League will assemble in Chicago, promises to be an issue of exceptional value to all branches of the trade.

It will contain special articles pertinent to the occasion, up-to-the-minute news and information that will be of service to exhibitors in determining upon a policy for the coming year.

Representation in this issue will be a certain means of coming in direct touch with exhibitors from all parts of the country. Bear in mind the date, July 14, and make immediate arrangements for space in the Convention Number of the Dramatic Mirror.

THEATER'S PLACE IN LOAN'S SUCCESS

Boosting of Stage and Picture Men Considerable Factor in Large Subscription

Undeniably, the boosting given the Liberty Loan Bond Campaign in the theaters and by the entire theatrical and motion picture profession was in a large measure responsible for the huge success of the loan. Both branches of the amusement field entered into this great patriotic task with energy and enthusiasm. It is estimated that in this city alone, $10,000,000 was raised by managers and actors.

A committee of theatrical men, organized by John Golden, is keeping account of the amounts subscribed by all the members of their profession, and added to its list several large amounts last week, considerably augmenting the total found at the end of Liberty Loan week. Klaw and Erlanger subscribed for $250,000 worth of bonds, and through the efforts of Raymond Hitchcock at performances of "Hitchie-Koo," applications for bonds amounting to $152,000 were received.

During last week each day brought fresh signs of activities of the motion picture industry. V. L. S. E. in their payroll of June 9, distributed ten dollar participating certificates to the extent of $12,500 to employees. Manager Edel, of the Strand Theater, added eleventh hour impetus by having a number of prominent men exhort the audiences at every performance, and he reports that this method was successful. Bessie Barriscale formed a Liberty Loan Bond Club of fifteen women in Los Angeles, and between herself and the other members the organization subscribed $30,000. The General Film Company and its executives and employees purchased bonds amounting to $50,000, and Roscoe Arbuckle and his staff subscribed $41,000.

GRADUATED TAXES FOR SPECULATORS

New Schedule Remains Drastic —Move to Lower Other Rates

WASHINGTON, D. C. (*Special*).—The Senate Finance Committee has adopted a provision in the war revenue bill imposing the following graduated taxes on theater ticket speculation:

A 30 per cent. tax on all tickets sold at over 50 cents over box-office prices; a 5 per cent. tax on all tickets sold at a price not exceeding 50 cents over the box-office price, and a tax of 50 per cent. on all tickets sold to speculators by theaters at prices in excess of the box-office price.

The new schedule adopted is quite apparently a moderation of the former provision in the bill, namely, to tax ticket speculators 50 per cent. of their profits. Nevertheless, if it is carefully examined, it will be found as drastic since it will come very near to wiping out the ticket speculating business here. It is declared by theatrical men that a 30 per cent. tax on all tickets sold at over 50 cents above box-office prices will put a large number of ticket speculators out of business. With the regular agencies the burden will be much lighter. They do not make a profit of over 50 cents above box-office prices, and as a consequence will be taxed only 5 per cent. on tickets which they sell.

By the clause, providing that a tax of 50 per cent. flat shall be levied on all tickets sold by theaters to speculators at prices in excess of the box-office scale, theater managers will be struck rather than the speculators, it is believed. The committee assumes that a manager has no right to sell tickets in bulk to anyone over the advertised box-office prices. It is said that this provision will put an end to the selling of tickets to speculators at rates in excess of those advertised, in which case the tax will not produce any revenue.

Final action on the provisions relating to admission prices and to railroad tickets has not been taken, but there is a disposition on the part of the committee to lower the tax of 10 per cent. on amusement tickets to 5 per cent., and to exempt theatrical traveling companies from the 10 per cent. passenger ticket tax.

FOR NEXT SEASON

John Drew Will Appear in "The Gay Lord Quex"

John Drew will use "The Gay Lord Quex" as a vehicle next season, under the management of John D. Williams. It is planned to open the piece late in October, and the cast will include other big names in addition to Mr. Drew's.

The star's season in "Major Pendennis" came to an end on June 16, closing one of the longest runs Mr. Drew has had in one play in a number of years. He opened at the Criterion, New York, in October, and played through until last Saturday night. The company remained intact.

PRODUCERS SUMMARIZE SUCCESSFUL PHOTOPLAYS

Pictures of the Past Two Years That Have Had Many Repeats—Each Box Office Winner Due to a Strong Story or a Vigorous Personality—How an Exhibitor May Retrench Without Weakening His Program

What photoplays have been the outstanding popular favorites of the past two years? That is a broad question, but a fair one if the advance of the screen drama is to be considered from a practical angle.

This article constitutes a careful effort to compile a list of film plays which have lived through the avalanche of photoplays of the two years. These successes have been considered from but one standpoint. How many times have exhibitors asked to repeat them? The life of a screen drama, apparently brief, seems unending on examination. The first Paramount release, "The Lost Paradise," with H. B. Warner, was playing in fourteen theaters last week.

Old Pictures Good

The information contained in this article was obtained with a view towards analyzing the progress of the photoplay—and aiding the exhibitor. "The average exhibitor believes the photoplay of the moment is the thing," a motion picture authority told us. "He reads that the Blank company is releasing John Doe in 'The Black-White Mystery,' in five reels; that it is the most stupendous thing ever done, and he wants it immediately. He forgets that there are scores of admirable photoplays already produced ready to be obtained at less cost. Moreover, his patrons really want these old pictures.

"Possibly, let us say, he has shown Marguerite Clark in 'Wildfire' or Gladys Hulette in 'The Shine Girl.' He played them perhaps for two days. Many of his patrons missed them, although they heard of their excellence. Most of the other patrons would like to see them again. Here is a chance to 'clean up.'"

There is no doubt that the daily change system tends to relegate a picture to oblivion in rapid order. Last week's photoplay is almost as obsolete as yesterday's newspaper. Manufacturers do not keep the names of their old productions in the public eye. They advertise the picture of today.

Meeting Summer Slump

During the past few weeks THE DRAMATIC MIRROR has been considering the problem of the exhibitor, beset with the usual Summer slump and the possibility of a war depression as well. The intelligent exhibitor can retrench during the hot months by selecting his program with care. Many tried and true programs can be created at the very minimum of expenditure.

No wartime depression is in sight, it may be noted here. The developments of the last two weeks have been highly encouraging. The foremost exchange men declare that the wave of hysteria has passed. Conditions are well towards a readjustment. Everyone is looking ahead optimistically. George Belsdon, New York Vitagraph exchange manager, declares that last week's business was 37 per cent ahead of the same period of last year.

Regardless of the economy involved, however, the repeating of the better class pictures is a step towards improving the industry. It will encourage producers to make better productions. "The open market is going to give a longer life to a picture," an exchange man told me. "It will encourage exhibitors, in making up their programs, to think for themselves. They will learn to discriminate."

For Longer Runs

Charles A. Moyer, director of publicity for Paramount, made some interesting comments along this line. "That is why Paramount is in the open market," he said. "A step away from the program means a step towards longer runs. Longer runs will create better pictures and vice versa.

"We find that the Saturday morning matinees for children are tending teaching exhibitors the value of the 'repeat' picture. One thousand Paramount theaters are doing it. This special performance, by the way, is one of the biggest money makers in the business."

Conversation with an out-of-town exhibitor revealed the value of the "repeat" from a business angle. This man controls two theaters in a Pennsylvania city. "In the bigger of these theaters I played the first Mary Pickford-Artcraft productions," he said. "I had always played Mary Pickford and I felt that I must have the new Pickford pictures, despite the advanced cost. At my other theater that week I played two older Pickford 'repeats.' I did two per cent profit on the Artcraft and nearly a hundred per cent on the others. I played one to help the other—announcing the old and new Pickford in my advertising—and I sincerely believe each theater created patrons for the other. An exhibitor with but one theater can do the same thing. He can make his new productions draw patrons for his 'repeats,' and again the old vehicles will aid the star in new roles."

Facts at First Hand

The facts presented in this article were obtained at first hand from the producer's offices direct. In one or two instances the sources of information can not be revealed, but the facts are none the less accurate. In each instance the successful pictures—from the "repeat" standpoint—were alone considered. The selections were based on actual reports and direct knowledge of requests from exhibitors for return showings. Oddly, the box-office winners are, in almost every instance, the better productions. Sensationalism and propaganda themes of a daring nature caused some of the pictures listed to obtain popularity. But, in the main, a healthy note of general merit runs through them all.

"Our most successful pictures have been the ones with the strong stories," said Sydney Samson, assistant New York exchange manager for Universal, and he summed up the situation in a phrase. The "repeat" photoplays have uniformly been the ones with the more vigorous themes. Certain stars hold well intrenched places in the lists of popular film plays. Prominent among them are Douglas Fairbanks, Anita Stewart, Mary Pickford, William S. Hart, Marguerite Clark, and Alice Brady. But even the vehicles of these stars have varied in popularity—and the winners have been the photoplays with the "punchier" stories.

Gold Rooster Winners

To turn to actual details. Ten Gold Rooster productions stand out preeminent on the Pathe record of productions. P. Allen Parsons, Pathe chief of publicity, selects the ten big box office winners as "Via Wireless," with Gail Kane; "At Bay," with Florence Reed; "New York," with Miss Reed; "Little Mary Sunshine," "Sunshine and Shadow," both with little Mary Sunshine; "The Shine Girl," and "Her New York," with Gladys Hulette; "Kick In," "The Woman's Law," with Florence Reed, and "The World and the Woman," with Jeanne Eagles. Exhibitors can readily obtain any one of these pictures.

Mr. Moyer, Paramount chief of publicity, made the selection of Paramount favorites. In order of production, he names "Wildflower," with Marguerite Clark (her first production); "Cinderella," with Mary Pickford; "The Italian," with George Beban; "The Goose Girl," with Miss Clark; "The Dictator," with John Barrymore; "Carmen," with Geraldine Farrar; "The Prince and the Pauper," with Miss Clark; "The Cheat," with Fannie Ward; "To Have and To Hold," with Mae Murray; "Maria Rosa," with Miss Farrar; "Pasquale," with Mr. Beban; "Seventeen," with Jack Pickford and Louise Huff, and "Snow White," with Miss Clark.

FLORENCE AUER.
Nadine in "The Wanderer."

Mr. Moyer names "The Cheat" as the pre-eminent Paramount production in point of popularity and excellence. He mentions the success of "To Have and To Hold" as being rather odd from the producer's angle. It is a costume play, usually a thing feared by a manufacturer. (The lists of other manufacturers show a considerable proportion of costume pieces, however.) "Seventeen" Mr. Moyer declares to be the best story of youth yet filmed.

On Triangle List

The Triangle list of box office favorites shows an interesting list of productions and reveals, in a measure, the part Triangle has played in the development of the photoplay. The Fairbanks comedies stand out prominently on the Triangle list. These include "The Lamb," the first Fairbanks picture; "His Picture in the Papers," "The Habit of Happiness," "The Good Bad Man," "Reggie Mixes In," "Manhattan Madness," "American Aristocracy," "The Americano" and "The Matrimoniac."

(*Continued on page 5*)

White.

OVER THE GARDEN WALL AS REPRESENTED IN "HIS LITTLE WIDOWS" AT THE ASTOR.

PICTURE POSSIBILITIES VIEWED BY THEATRICAL MAN

Arthur Hammerstein Is Ready to Apply Business Principles to the Manufacture of Photoplays—"Never Too Late" for a Concern with the Necessary Equipment—To Use Biograph Studio

Upon leaving the New Amsterdam Theater at the conclusion of the first performance of the "Follies," Arthur Hammerstein, the theatrical manager, met an old friend, a man upon whose judgment in amusement affairs he had often relied.

"I suppose you have heard that I'm going into the motion picture producing field," said Hammerstein.

"Yes," replied the friend, "and I think you're a fool to enter that business now. There's too much competition and the days of big fortunes in pictures are forever over."

"I think you're a fool to make any such statement," retorted Hammerstein. "It is never too late to enter any business, and, provided I possess the necessary knowledge, judgment and artistic appreciation, there is no reason why I shouldn't be as successful in the manufacture of motion pictures as in the manufacture of clothing, assuming that my business tastes might have run in that direction. You would not shout discouragement to a young man who, upon being graduated from college, had planned to take up medicine or the law on the grounds that those professions were overcrowded. My dear sir, you must simply go back to first principles and recognize that in the motion picture business, as in every other business, there is only one philosophy to be guided by—that of the 'survival of the fittest.'"

It is by repeating the above exchange of views whenever occasion demands that Mr. Hammerstein hopes, as he explained to a MIRROR representative in his new offices in West Fortieth Street, to convince certain pessimistic friends of the necessity of establishing reasonable premises when they attempt to argue over his judgment in selecting a field of enterprise.

Primarily a "Show" Business

"I am engaging in the production of motion pictures primarily to make money," he said, "and I have sufficient confidence to believe that my practical and intimate knowledge of the theatrical business will be of tremendous advantage in becoming firmly and successfully established in the new field. After all, the motion picture business is essentially a 'show' business and theatrical people should not experience any great difficulty in grasping its fundamentals. Like so many before me, I can only state, after close observation, that the motion picture industry is still in its infancy. However, there are apparent clear and definite signs of progress and improvement, and these I attribute almost wholly to the helpful influences of the strictly theatrical people who, appreciating its scope and power, have brought to it their capital and business experience."

"Why did the theatrical managers hold aloof from the motion picture business for such a long period?" was asked. "Were they unable to see the financial possibilities of the industry, despite their national reputations for foresight and sagacity?"

Realizing Possibilities

"The managers realized that motion pictures had come to stay and were even willing to acknowledge that the manufacture of them might become one of the leading industries of this country, but they considered motion picture producing a 5-cent business. And after long years devoted to theatrical productions of the $2 order their pride and dignity, they believed, justified them in their reluctance to engage in the picture business. Thus it was that while they continued to spend their time with theatrical activities others with no sense or knowledge of showmanship undertook the manufacture of pictures and reaped great fortunes therefrom.

"When the managers awakened to the fact, however, that pictures were losing their cheap character, that they were indeed beginning to compete with the regular theatrical attraction in elaborateness, in expensiveness of cast and in admission prices asked, they quickly humbled their overwhelming pride in their eagerness to 'get into the game.' Look around now and you will find practically all the best known theatrical men devoting a part of their energy, time and money to the production of motion pictures."

To Use Biograph Studio

Mr. Hammerstein declared that the Advance Motion Picture Corporation which he, together with Lee Shubert and Ralph Ince, established last week will begin operations immediately, using temporarily the studio of the Biograph Company in the Bronx. Later a plant will be built at Fort Lee.

"Our stars for the present are Elaine Hammerstein, Lucille Lee Stewart and May Thompson, but our roster will be increased gradually as we continue. Eventually we intend to have a stock company which will number from 50 to 100 girls, recruited from the Shubert forces. Our plays will be obtained from the Shubert library. Following the productions in which our initial stars will separately appear, we will undertake the production of Clyde Fitch's "Girls," a comedy which will permit of equally featured roles for all three. Mr. Ince will direct the productions, while Mr. Shubert and I will attend to the business details."

"Do you contemplate retiring from the theatrical field?"

"Emphatically no. I am too fond of the theater ever to give it up," he replied. "I shall continue to make theatrical productions, confining most of my activities, as heretofore, to musical plays. I am not ready to announce my plans, but I intend to present several new attractions in the Fall."

LOUIS R. REID

JEAN ROBB AND CHARLES MEREDITH.
In "Plots and Playwrights," at the Comedy.

Walter.

PRODUCERS SUMMARIZE SUCCESSFUL PHOTOPLAYS

(*Continued from page 4*)

William S. Hart is represented by "The Disciple," "Between Men," "Hell's Hinges," "The Aryan," "The Primal Lure," "The Patriot," "The Return of 'Draw' Egan," "The Devil's Double," "Truthful Tulliver," "The Gun Fighter," "The Square Deal Man," "The Desert Man" and "'Wolf' Lowry."

Other popular Triangles follow: "The Iron Strain," the first Ince-Triangle; "The Coward," with Frank Keenan; "The Sable Lorcha," with Tully Marshall; "The Submarine Pirate," with Sid Chaplin; "Peggy," with Billie Burke (the only Triangle seven-reeler); "The Beggar of Cawnpore," with H. B. Warner; "The Bugle Call," with little Buster Collier; "The Phantom," with Mr. Keenan, claimed by Triangle to be one of the best mystery stories ever screened; "The Deserter," with Charles Ray, "Marriage of Molly-O," with Mae Marsh; "The Honor of Thy Name," with Mr. Keenan and Mr. Roy; "Shell 42," with Mr. Warner;

Copyright, Ira L. Hill.
MARIE CARROLL,
With "Oh, Boy!" Cast.

"Hell-to-Pay Austen," with Wilfred Lucas; "Home," with Bessie Barriscale; "The Social Secretary," with Norma Talmadge; "The Wolf Woman," with Louise Glaum; "The Jungle Child," with Dorothy Dalton; "Plain Jane," with Miss Barriscale; "The Wild Girl of the Sierras," with Miss Marsh; "Jim Grimsby's Boy," with Mr. Keenan and Enid Markey; "The Gamble in Souls," with Miss Dalton and William Desmond; "The Sins Ye Do," with Mr. Keenan; "The Bride of Hate," with Mr. Keenan; "Jim Bludso," with Mr. Lucas; "The Crab," with Mr. Keenan and Thelma Salter, "The Bad Boy," with Robert Herron; "The Little Brother," with Enid Bennett; "The Heiress of Coffee Dan's," with Bessie Love; "The Cheerful Giver," with Miss Long, and "Pinch Hitter," with Charles Roy.

Some Metro Favorites

Metro names for its popular role of honor the Drew one-reel comedies; "The Diplomatic Service," with Francis X. Bushman and Beverly Bayne; "The Gates of Eden," with Viola Dana; "The Brand of Cowardice," with Lionel Barrymore; "The Wager," with Emily Stevens; "The Sunbeam," with Mabel Taliaferro; "The Awakening of Helena Ritchie," with Ethel Barrymore; "Vanity," with Emmy Wehlen; "Threads of Fate," with Miss Dana; "The Quitter," with Mr. Barrymore; "God's Half Acre," with Miss Taliaferro; "The Pretenders," with Emmy Wehlen; "The Upheaval," with Mr. Barrymore; "The Masked Rider," with Harold Lockwood and Mae Allison; "The Purple Lady," with Irene Hawley; "The Flower of No Man's Land," with Miss Dana; "The Snowbird," with Miss Taliaferro; "Her Great Price," with Miss Taliaferro; "Playing With Fire," with Mme. Petrova; "Pennington's Double," with Mr. Bushman and Miss Bayne; "House of Tears," with Miss Stevens; "Pidgin Island," with Mr. Lockwood and Miss Allison; "White Raven," with Miss Barrymore

(*Continued on page 7*)

ESTABLISHED JANUARY 4, 1879

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8360-8361. Registered Cable Address "Dramirror"

LYNDE DENIG, Editor

Entered as second-class matter January 26, 1889, at the Post Office at New York, New York, under the Act of March 3, 1879.

Published Every Wednesday in New York.

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President

LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00; Canadian, $3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

TRIALS OF STOCK ACTORS AND DIRECTORS

ALTHOUGH many stock companies play the year round, they are most in evidence during the period when what is known as the legitimate houses are closed, the Summer season. As is generally known, the relations between a stock company and the playgoers of the town where the company plays are more intimate than those between the community and any road company of the one-night or one-week stand class.

Nevertheless, the community in which a stock company is playing is too prone to find fault with what does not dovetail with the community's likes. This disposition to criticize is unfair to the director of the stock company as it is manifestly unfair to the players.

S. Morgan-Powell, the competent critic of the Montreal *Star*, presents some facts in connection with stock productions which are worthy of the consideration of not only the producer, director and the company, but of patrons of the house. As this critic properly observes, "the stock director has to take his chances. So many plays are released for stock every season, and from these he has to select what he thinks will be most likely to draw big audiences. He has to cast his company to the best of his ability; and if, as often happens, the plays are chosen without his approval, or even in spite of his opposition, he has to do the best he can with them and with the acting material at his disposal."

This condition results in casting the leading man or the leading woman for parts ill-suited to his or her personality. This makes the acting indifferent, the role lifeless and brings unmerited condemnation upon the player. The director is not to blame, because he has no option but to give the leading man and woman the leading parts, and the thoughtless playgoer misjudges the players who are expected to do the impossible—give vitality and verisimilitude to parts for which they are totally unsuited.

It all goes back to the director, who, while not always able to select what his judgment dictates as good, takes anything to fill a date when with proper care and patience he might secure a play that has merit—a play that will give the company, as the Montreal critic says, "the best opportunities for the development of their skill."

THE MIRROR quite agrees with the Montreal critic that, given good plays, the average stock company will often render a better all-round performance than many so-called $2 New York productions. With such plays the director will have no difficulty in arranging his cast and the disposition of the playgoer to find fault will vanish. As THE MIRROR has pointed out frequently, the stock company is the cradle of the legitimate. It deserves to be nurtured by managers and supported by the public.

A PLAYER ON THE MAP

OCCASIONALLY a theater is named in honor of an actor—not often at least in this country. So far as we recall there is but one Booth Theater in the United States, and New York was tardy in bestowing that name on a playhouse. There are several Garricks in England, and some over here, just as there are some Goethes and Schillers. There was a Wallack Theater in New York, but when the building was demolished the name went with it. If there is a Barrett, a Mansfield, a Couldock, or a Sothern theater in the United States our map is deficient. If there is a Shakespeare theater in any town or city of this country, it is not on our list. There is a Mary Anderson theater in Louisville, Ky., but this is easily accounted for. Mary Anderson had a good deal to do with making Louisville famous, with due respect to Colonel Watterson, who is not an actor in anything he does.

So, if we have honored few of the histrionic immortals by naming our theaters for them, we have just thought of naming a town for the first, and this occurred only the other day when a village in Idaho was named Barrymore, in honor of Ethel Barrymore. Do you know of another town on the map that was named for one of the profession? And how many towns can you name that were so called even for a play? Or a character in a play? There is an East Lynne out in Missouri. It was so named by a few men who saw the play by a strolling company, which "acted" the piece in the court house in Harrisonville, Mo. These men owned a tract of land near the county seat which they laid out into town lots and they called the place "East Lynne."

Now that Idaho has started the ball, there are chances for other actors' names, if not in the temple of Thespes, on the map.

Good luck to Barrymore, Idaho. Let us hope that we shall hear nothing about holds-ups and "shooting up the town" in Barrymore, incidents which too frequently occur in the news of the day in the West and Southwest. Who's next? Why not give managers a show? How about a Belasco in Arizona? And a Brady in Montana? A Shubert in the Virgin Islands, our newest possessions? And in some as yet undiscovered spot in Oklahoma, a Cohanhurst? The list is endless, and town-makers should find no difficulty in rounding up names.

HEARD ON THE RIALTO

As a result of the Actors' Fund Fair two young women of this city are in a higher position of affluence than they were a month ago. Gloria Goodwin, of the "Love o' Mike" company, is richer by $29,999.75 through winning a pearl necklace valued at $30,000, and which was raffled at the Fair for 25 cents a number. Miss Goodwin bought one number.

Miss M. Trodden, of 15 West Fifty-fifth Street, won the contest for a Hudson motor car, for which she also bought but one number. If there is any moral to be deduced from the good fortune of these young women it is that the purchase of one number in a raffle is quite sufficient.

New York has always taken kindly to Oriental dramas, and so it is to be expected that "Chu Chin Chow," which has been running for nearly a year at His Majesty's Theater, London, will prove a success here. The fascination and mystery of the East, as represented in "Kismet," "Sumurun," "The Yellow Jacket" and other plays, are undoubtedly the dominating elements in "Chu Chin Chow." The fascination in the latter case is said to be expressed by two—or is it two hundred?—slave girls.

The Pulitzer prize of $1,000 for the best play of American life during the season will not be awarded this year, according to newspaper reports, because of the inability of the judges to find a work which met the requirements of the contest. Though we are not in a position to know, we will wager that Winchell Smith and John E. Hazzard, authors of "Turn to the Right"; Jules Eckert Goodman, author of "The Man Who Came Back," and James Montgomery, who is responsible for "Nothing But the Truth," as they glance in the direction of the box office are not in a state of worry over what they might term critical dereliction.

Percy Mackaye's Shakespearean masque, "Caliban of the Yellow Sands," is to be revived for presentation in Boston. The first performance will be given in the Harvard Stadium, June 28. Ten performances in all will be played. The cast will be headed by Howard Kyle, Lionel Braham and Gareth Hughes, who will appear in their former roles of Prospero, Caliban and Ariel, respectively, and Alexandria Carlisle, who will play the part of Miranda. A part of the receipts will be devoted to the Red Cross.

New York dramatic criticism was restored to its pristine glory last Wednesday morning when a newspaper used the name of its critic in the headline of its review of the "Follies." "Revel of Beauty Dazzles Dale," stated the *American*, and we thought of those glorious old days when a critic's name was considered as valuable from a news standpoint as the name of the production reviewed.

Any prediction that ticket speculators will be forced out of business through the imposition by Congress of a tax of 50 per cent on every ticket they sell is, in our opinion, decidedly premature. Ticket speculators have reached their commanding place in the theatrical world because of their native shrewdness and ability of doing business just within the law. They are as quick at figures as the members of the Senate Finance Committee and any plan of extermination that the latter has in mind will be met with careful and well-sustained opposition. In fact, in a battle between the speculators and the senators we are inclined to wager our money on a victory for the speculators. While trusts, "predatory" interests and autocratic governments topple, ticket speculators continue on their triumphant way with "plenty of choice seats down in front."

Steubenville, O., is the possessor of a Herald Square Theater. Recently "Everywoman"—the drama which was presented so successfully at our now departed Herald Square—played there to the biggest business of the season.

NEW PLAYS IN NEW YORK

"ZIEGFELD FOLLIES"

Revue in Two Acts and Twenty Scenes; Book and Lyrics by George V. Hobart and Gene Buck; Music by Raymond Hubbell and Dave Stamper; Patriotic Finale by Victor Herbert.

Principals in cast: Bert Williams, Fannie Brice, Will Rogers, Walter Catlett, William C. Fields, Tom Richards, Irving Fisher, Eddie Cantor, Allyn King, Fred Heider, Russell Vokes, Peggy Hopkins, Helen Barnes, Marion Fairbanks and Madeline Fairbanks.

In the ladder scene she was the girl on the extreme right. She wore white silk trunks and yellow stockings. Vivacious, pretty and defiantly youthful, she was the supreme symbol of Ziegfeldian Folly as New York and the vastnesses beyond the Hudson River have come to know and appreciate it. Don Barclays may talk o' gin and beer, Bert Williamses may croon of domestic belligerency, Will Rogerses may even tell Ford jokes that are really funny, but we who are quartered safe out here in front will pass them up, in a manner of speaking, as essentially non-essentials in favor of that institution—girl.

And with girls this latest edition of the "Follies" is richly and decoratively supplied. Truly this man Ziegfeld has developed acute microscopia. He can detect and pick and hunt down beauty of face and figure to a degree that makes Marc Antony, Henry VIII and Brigham Young appear as indiscriminating college youths. Year after year the matrimonial or the motion picture mart garners the choicest of his crop, but year after year finds him dauntless and determined to show America's inexhaustibility in female beauty.

As the background to the lavish parade of girls, Mr. Ziegfeld has assembled a score of comedians and singers, some of whom appear to distinctive advantage as in the cases of Eddie Cantor and W. C. Fields, while others like Bert Williams are unfortunate in the material provided them. Appalling waste of talent is apparent in the manner in which the great colored comedian has been neglected in late years. Mr. Fields has a highly amusing scene on a tennis court, in which he is assisted most capably by Walter Catlett.

Fannie Brice provides a hilarious moment in a grotesque impersonation of an Egyptian dancer. Will Rogers talks of this and that the while he performs his familiar tricks with the lasso, and a genuine hit was scored by Officer Vokes's dog, Don, in an impersonation of a hopeless inebriate.

Pictorially, this year's "Follies" quite surpass all previous efforts. Joseph Urban, commissioned to design an Oriental setting, has outdone himself in his employment of colors and seemingly massive structures. But while in richness of tone and in suggestion of distance the setting is superb, it, nevertheless, obtrudes upon the players in the foreground. There is no personality definite and dominant enough to stand against it successfully, and therefore most of the fun and satire that had been contrived for the scene went for naught.

George V. Hobart has again furnished the framework of the "Follies," and it must be said that he went about his task too seriously. Here and there are amusing—vastly amusing moments—but they are provided chiefly by the respective players themselves. The best scene from the standpoint of fun represented the temporary makeshift character of Broadway in the vicinity of Times Square and showed Walter Corbett as a visitor from "St. Joe," succumbing in succession to certain well-recognized forms of outlawry. A scene in the Grand Central Station with Bert Williams as a versatile porter proved disappointing, though it did reveal the Fairbanks twins, of motion picture fame, as promising comediennes.

The dancing was arranged by Ned Wayburn and consisted of all varieties, from an ante-bellum buck and wing, performed by a score of people against an alluring background, which representer the Mississippi River by moonlight, to the modern "society" steps.

The music was indistinguishable, but served its purpose. Perhaps, the best number was a Chinese ragtime song, entitled "Chu Chu Chow." A patriotic finale, composed by Victor Herbert, showed skillful maneuvering on the part of the chorus, dressed to represent the forces of the United States passing in review before President Wilson.

PRODUCERS SUMMARIZE SUCCESSFUL PHOTOPLAYS

(*Continued from page 5*)

(considered the star's best vehicle by Metro); "Bridges Burned," with Mme. Petrova; "One of Many," with Frances Nelson; "The Secret of Eve," with Mme. Petrova, and "The Millionaire's Double," with Mr. Barrymore. Metro reports Viola Dana's older pictures in high favor for repeats. Her popularity is rapidly growing, it is stated.

George J. Schaefer, manager of the New York exchange of the World Film Corporation, made a selection of World-Brady Mades, judged from the standpoint of "repeats" in the metropolitan district. His choice of fourteen favorites numbers Alice Brady in "La Vie de Boheme," Ethel Clayton and Holbrook Blinn in "Husband and Wife," Gail Kane in "The Velvet Paw," Robert Warwick in "Friday the 13th," Mr. Warwick and Gail Kane in "The Heart of a Hero," Miss Brady in "Bought and Paid For," Mr. Warwick in "The Man Who Forgot," Marie Dressler in "Tillie Wakes Up," Miss Brady in "The Hungry Heart," Miss Brady in "The Dancer's Peril," Kitty Gordon in "Forget-Me-Not," Miss Brady in "Darkest Russia," the imported Sarah Bernhardt production, "Mothers of France," and Miss Brady in "Maternity." "Bought and Paid For" might possibly be named the most popular Brady-Made production.

Bara and Farnum Popular

Representatives of William Fox were reticent about discussing the popular pictures of the past two years. "The Tale of Two Cities" was named one of the biggest favorites. Theda Bara and William Farnum are popular.

Sydney Samson, assistant New York Universal exchange manager, selecting from the angle of metropolitan popularity, mentioned "Jewel," with Ella Hall; "The Heritage of Hate," "The Devil's Bondwoman," with Dorothy Davenport; "Business is Business," with Nat Goodwin, and "The Man of Shame," with Edwin Stevens," as favorites among the older productions.

Among the more recent Butterfly releases the foremost "repeats" include "Eternal Love," with Douglas Gerrard; "Money Madness, with Mary MacLaren, and "The Phantom Secret," with Mignon Anderson. "The Birth of Patriotism" has not had an open date since its April premiere. The extra reel Universals, "Neptune's Daughter," "Where Are My Children?" "The Dumb Girl of Portici" and "Idle Wives," the Smalley-Weber production, are running steadily. "Neptune's Daughter," three years old, is being shown in from ten to fifteen theaters a week at this time. Universal, by the way, is re-releasing some of its older two and three-reelers. These include Robert Leonard, King Baggot, Mary Fuller and Ben Wilson productions and some offerings directed by Herbert Brenon. "Few serials ever repeat," says Mr. Samson, "but Universal's 'Liberty' is right now repeating in several theaters."

Best of the Bluebirds

S. B. Kramer, manager of the New York Bluebird offices, names the ten most popular Bluebird productions as "The Eagle's Wings," a special feature; "The Bugler of Algiers," with Rupert Julian and Ella Hall; "God's Crucible," with Myrtle Gonzalez and George Hernandez; "The Mysterious Mrs. M.," with Mary MacLaren and Harrison Ford; "Mutiny," with Miss Gonzalez and Mr. Hernandez; "Polly Red Head," with Ella Hall; "The Clock," with Franklyn Farnum; "A Jewel in Pawn," with Miss Hall; "Little Miss Nobody," with Violet Mersereau, and "Treason," with Allen Holubar and Lois Wilson. Mr. Kramer places "The Eagle's Wings," which deals with national preparedness, as the most popular Bluebird screened. It is playing, he says, three and four returns to the same theaters.

The V.L.S.E. has a number of productions in its list of theater "repeats." The list, furnished by Leon J. Bamburger, manager of the sales promotion department, numbers "The Island of Regeneration," with Edith Storey and Antonio Moreno; "The Badge of Courage," with William Duncan; "The Great Divide," a Lubin, with Ethel Clayton and House Peters; "The Hero of Submarine D2," with Eleanor Woodruff and Charles Richman; "Salvation Joan," with Edna May; "The Juggernaut," with Anita Stewart and Earl Williams; "The Eagle's Nest," a Lubin, with Edwin Arden; "The Sins of the Mothers," with Miss Stewart and Mr. Williams; "Mortmain" and "The Cave Man," with Robert Edeson; "Dollars and the Woman," a Lubin, with Miss Clayton and Tom Moore; "The Law Decides," with Dorothy Kelly and Harry Morey; "The Suspect," with Anita Stewart; "The Light at Dusk," a Lubin; "The Combat," with Miss Stewart; the three E. H. Sothern features, and "Blind Justice," a Norwegian import. A number of more recent Vitagraphs are favorites, among them "Babette" and "The Sixteenth Wife," with Peggy Hyland and Marc MacDermott; "The Enemy," with Miss Hyland; "Arsene Lupin, with Mr. Williams, and "Apartment 29," with Mr. Williams.

Vitagraphs That Repeat

Vitagraph is meeting, it is announced, with unusual success in its re-releases of "Love's Sunset" and "My Official Wife," early Clara Kimball Young pictures; "Wild Beasts at Large," an oddity, being an old three-reeler depicting a circus train wreck; "Captain Alvarez," with Miss Storey, and "The Million Bid," with Miss Stewart. Mr. Bamberger names "Within the Law" as the picture most likely to become Vitagraph's biggest money maker. "The Battle Cry of Peace" now holds the record. Other extra reelers in popularity are "Womanhood," "The Fall of a Nation" and "The Girl Philippa." "The Secret Kingdom" holds first place among Vitagraph serials.

FREDERICK JAMES SMITH.

MARJORIE BEVERLY,
Of "Midnight Frolic."

GET LONDON SUCCESS

"Chu Chin Chow" to Be Presented by Elliott, Comstock and Gest

"Chu Chin Chow," the reigning theatrical success of London, produced by Oscar Asche at His Majesty's theatre by special arrangement with Sir Herbert Tree and already given there for more than four hundred performances, was secured for America last week by William Elliott, F. Ray Comstock and Morris Gest, and will be the Autumn production at the Manhattan Opera House.

Nearly every theatrical manager in America has been bidding for the American rights for "Chu Chin Chow," but the play passed under the control of Elliott, Comstock and Gest when they paid the record-breaking sum of $50,000 as advance royalties, said to be the biggest sum ever paid by American managers to secure a London success. Morris Gest, on behalf of his firm, has been negotiating for "Chu Chin Chow" for the past nine months, being represented in London by J. L. Malone, formerly general manager for George Edwardes, and in America by Walter Jordan, in whose offices in the Empire Theater building the contracts were finally signed.

Lyle Sweet, general stage director for Oscar Asche, will come to New York to supervise the staging of the play at the Manhattan Opera House. The production and costumes, from original designs by Percy Anderson, will be completed in London under the personal direction of Mr. Asche. Two representatives of Messrs. Elliott, Comstock and Gest—Frank McCormack, stage director, and F. Newton Lindo, manager—will sail for London in a few days to arrange for the transfer of the production. The cast, with a few exceptions, will be almost entirely American. The production at the Manhattan will be made in the Fall after the preliminary season of "The Wanderer," which reopens the Manhattan Opera House in August.

"Chu Chin Chow," which has been the biggest sensation London has known in many years, is a remarkable novelty. It is described as a tale of the East, told by Oscar Asche, and set to music by Frederic Norton. Mr. Asche—who made the original production of "Kismet"—has chosen the ancient city of Bagdad as the scene of his play, which is in three acts and fourteen scenes and employs nearly two hundred people. The play deals with the adventures and exploits of a notorious robber who appears in Bagdad disguised as Chu Chin Chow, a Chinese mandarin.

STARS PERFORM FOR STUDENT OFFICERS

Entertainment at Fort Myer Is First of Series for Men in Military Camps

Regardless of the havoc wrought by the elements and the consequent necessity of supplanting the demolished electric light system with the searchlights of automobiles directed toward the stage, a vaudeville program was presented before the student officers at Fort Myer on June 9. It is hardly necessary to mention that the boys in the training camp showed their emphatic appreciation of the entertainment, which was organized by the Friars' Club and run under the auspices of the Stage Women's War Relief Association.

The significance of the performance rests in the fact that it launched a countrywide amusement campaign for the men who have entered the service of the country. This affair is the first of a series that is to be given by the Stage Women's War Relief Association in the various American training camps. The organization considers that providing entertainment in these places is one of its most important activities, and from now on every effort will be made to make the camps a real big-time vaudeville circuit with high class entertainment.

The players not only volunteer their services, but also defray their own traveling expenses. At each performance a small admission will be charged, to be set aside as a fund for the entertainments in the rear of the firing line in Europe.

In lieu of a printed program at Fort Myer the veteran announcer, James J. Morton, gave the advance information on the "next number." The "we have with us this evening" included more stars than the usual all-star benefit. Among the artists to appear were Louise Dresser, Dorothy Jardon, George M. Cohan, Mabel Garrison, Gus Edwards, Frank Tinney, James J. Corbett, Irving Berlin, Doyle and Dixon, Sophie Bernard, Mr. and Mrs. Mercedes, Gene Green, Dore Plowden, Harry Kelly, Harry Clive, the Leightons, Bernard Granville, William Gould, Charles Gebest, Louis Silvers, Maurice Abrahams, and Cliff Hess. The business end of the affair was handled by Sam Harris, Jack Gleason, and Wallace Munro.

PLAYERS PLANS

Washington Square Organization Will Continue Policy of Past Season

The Washington Square Players announce that, through their new season which will open in the fall of 1917, they will maintain their custom of presenting in the course of the year five new plays, both one act and longer by American and foreign dramatists, which might not otherwise be given a hearing.

They will also continue to give for their subscribers a series of lectures on topics connected with the theater by authorities in their respective fields. Among those who have previously given such lectures are, Jacques Copeau, Walter Prichard Eaton, William Lyon Phelps, Clayton Hamilton, Arthur Hopkins and Richard Ordynski.

The special private productions of Maeterlinck's "Aglardine and Selysette" and Andreyev's "The Life of Man" have met with so great appreciation and favorable comment that The Players have decided to increase the number of such presentations.

Harmon Cheshire has enlisted in the British Royal Army Medical Corps and will leave for England early in August.

JOSEPHINE DRAKE.
In "The Very Idea."

IN JERSEY RESORTS

Frank Wolfe, of the Nixon-Nirdlinger offices, Philadelphia, has taken Ocean Pier, Wildwood, N. J., and Ocean Pier, Ocean City, N. J., and will present a vaudeville and feature picture policy at both houses. The pier at Ocean City will be renamed The Hippodrome and will commence its season about June 25. Ocean Pier, Wildwood, will open on or about July 1. Abe I. Feinberg is associated with Mr. Wolfe in these ventures.

STAGE WOMEN BUSY

The first report of the activities of the workroom of the Stage Women's War Relief has been computed from April 16, the date of the opening, to May 31. Surgical dressings prepared under Minnie Dupree, who for over two years has devoted all her time to war relief work, having graduated from the American Red Cross as a qualified instructor, amounted to 15,080 articles made, packed, and shipped. Mary Boland, chief knitting instructor, reported 50 knitted garments as shipped, mostly sweaters. Forty-two kit-bags, 96 pairs of socks, and 8 pairs of rubber gloves, packed in 17 large cases, complete the output of the workroom.

WINNERS OF PRIZES

Many of the winners of awards at the Actors' Fund Fair, held in May, at the Grand Central Palace, were members of the theatrical profession. The list includes the following:

Diane Oste, Kursman order gown; Roscoe Arbuckle, cut glas pitcher; Eugene Cowles, Chevrolet car; Dave Marion, the Old Town Canoe; Harry C. Brown, Edison phonograph; Florence Auer, hand-made negligee set; Consuelo Baily, $1,200 lot at Brightwaters; Marcia Harris, twenty-five volume Mark Twain set; Elizabeth Gergely, Elizabeth Gergely doll; Wilfred Lucas, Geraldine Farrar bag; Yvonne Garrick, French novel; Baby Mary Morrisey, hand embroidered dress; Isabel Irving, evening coat; Margaret Mayo-Selwyn, Kolinsky cape.

PLAY BY BITTIGHOFER

The G. B. Clarke Producing Company has accepted for early production a big dramatic playlet in three scenes entitled "The Pool-Room," by Charles A. Bittighofer of Jersey City. The production calls for a large cast and Mr. Clarke is at present negotiating with some prominent Broadway Players and promises to give this act a most worthy presentation. He will also produce another play by Mr. Bittighofer, entitled "The Boy Who Went Wrong," a big sensational story of the underworld, with a cast of sixteen players. In addition to the above Mr. Clarke will send out on the road several acts from his own pen. A prominent stock actress has been engaged and will be featured in "The Pool-Room."

LIGHTS CLUB OPENING

More than five hundred members of the theatrical profession journeyed from Broadway and other places for the formal opening of the Lights Club at Freeport, L. I., on June 9. Activities began shortly after the guests arrived, when a baseball game was played between the Friars and the Lights, with the lattter winning to the tune of 10 to 2. At 7.30 the annual banquet took place and later in the evening the floor was cleared for dancing.

OUTDOOR THEATER

Under the direction of Major Reginald Barlow, an actor, now an instructor of the Eighth New England company, an outdoor theater designed to seat 3,000 persons, is being constructed near the Plattsburg camp.

Last Thursday night Billy Sunday had as his guests at the Tabernacle about seven hundred members of the theatrical profession and their friends, with Daniel Frohman, president of the fund on the platform. These people represented various theatrical clubs of the city.

COMMUNITY THEATER IN PASADENA

Movement Is Backed by Varied Interests—Gilmor Brown to Be the Director

PASADENA, CAL., (*Special*).—Under the general auspices of the Pasadena Center of the Drama League of America and with the co-operation of dramatic, musical, and cultural interests in general, a movement has been started toward a community playhouse for Pasadena, which it is hoped will be actively organized by the opening of the Fall season. Committees have been named to draw up working plans for the organization.

At a recent meeting to discuss the plan talks in favor of the enterprise were given by the superintendent of the public schools, representative ministers, Dr. John Willis Baer, former president of Occidental College; Margaret Martin, dramatic director of the Children's Educational Theater Society; representatives of the musicians, and others. Gilmor Brown, director of the Community Players, spoke from the professional point of view.

The tentative scheme calls for the improvement of available quarters, the Savoy Theater, until an adequate and attractive permanent building can be erected. In the Community Playhouse it is planned to locate the Community Players, directed by Mr. Brown, this company to combine in its work the best features of a regular stock company and a repertory theater, presenting for week-day performances the best available in spoken drama, with productions of special literary or dramatic merit at intervals. On Sundays the house will be available for concerts, lectures, etc., and on Saturday afternoons the Children's Educational Theater Society will take possession.

The plan is to interest all lines of work and all circles of Pasadena in the enterprise by encouraging small subscriptions, and from the extent of the interest already shown and the many practical suggestions being made the realization of the scheme appears certain.

Raymond Studio.
GILMOR BROWN,
Director Community Players.

BARRIE PLAYS CONTINUE

Ethel Barrymore in "The Twelve Pound Look," Norman Trevor in "The New Word," and Beryl Mercer and John M. McFarlane in "The Old Lady Shows Her Medals"—three playlets in which J. M. Barrie is seen at his best—continue to attract crowded houses at the Empire Theater. The profits of the engagement are donated by the Charles Frohman Company to the Stage Women's War Relief.

CLOSE OF BRONX SEASON

"The Chocolate Soldier" closed the Spring and Summer season Saturday, June 9, at the Bronx Opera House. Emma Dunn in "Old Lady 31" will open the regular season early in the Fall.

On Sunday evening, June 3, J. J. Rosenthal, manager of the Bronx Opera House, was tendered a testimonial in appreciation of his efforts in promoting and assisting all enterprises which might help the Bronx and its environs. A packed house vociferously attested its approval of the undertaking. Well-known stars participated toward making "J. J.'s," as he is familiarly known, testimonial the magnificent success that it was.

Mrs. Rosenthal, whose stage name is Kathryn Osterman, contributed toward the success of the entertainment by a short recitation. Among the otner stars were Julian Rose, James Thornton and Lillian Fitzgerald. Between acts speeches by Douglas Mathewson, president of the Borough of the Bronx and chairman of the committee of entertainment in charge of the testimonial, and other prominent citizens voiced their appreciation of Mr. Rosenthal's genial and courteous manner and his enthusiastic co-operation in enterprises that had for their object the advertising of the Bronx and the assistance extended to charitable organizations located in this thriving part of Greater New York.

IDA C. MALCOLMSON.

"A MAN'S HOME"

The first performance of "A Man's Home," the new play by Anna Steese Richardson and Edward Breese, was given in Albany, N. Y., June 18. George Nash is featured in the cast that includes Robert Cain, Conrad Nagle, Margaret Dale, Thais Magrane, Marion Coakley, Loretta Wells, Harry Bradley, Charles De Lima, Edward Nannary, Donald Sawyer, and Polly Preyor.

BERNSTEIN'S WAR PLAY STIRS PARIS

"L'Elevation" Is Said to Express Spirit of France—A Simple and Direct Drama

A report from Paris, France, states that the greatest theatrical event since the beginning of the war is the production by the Comédie Française of Henri Bernstein's war play "L'Elévation." As a work of art the play fulfills every requirement, combining great dramatic intensity with extreme simplicity and directness of appeal. It is a present-day document likely to go down in the history of dramatic art. It is the first synthetic expression of the war spirit of France. It also marks a new manner of Bernstein art, which seems to have risen to a higher plane.

The play was conceived by Bernstein while operating as an aviator with the Saloniki army, and was discussed with his flight comrade, but was only worked out in a hospital at Saloniki.

No work by Bernstein has been produced at the Comédie Française since the famous occasion when his play "Après Moi" caused riots in front of the theater. Since then the author once more held the public stage when at the Caillaux trial, on the eve of the war declaration, he made a dramatic outburst of justification of his past military career, announcing the imminence of the great catastrophe which, he said, would find him at his post.

Through the war play the action shows the uplifting influence of war on the leading characters. The first act, during mobilization, reveals the love of a doctor's wife for a young society man who leaves for the front. Through his wife's emotion the doctor divines the truth, but the call to duty forces them to bury the secret. The second act shows a conflict between the doctor and his wife, who has been summoned to her wounded lover's bedside. The doctor has proof that the man his wife worships is not worthy of her love, but refrains from using this information against the dying man. The latter on his death bed has written a confession of his past life. In the final scene he tells the woman who has come to die with him that she must live for her husband and reveals how, face to face with death on the firing line, he has accomplished a spiritual union with her.

Profound emotion, which gripped actors and audience alike, marked this première as unforgettable. The views of all critics are enthusiastic.

Jess Willard has purchased the Buffalo Bill Show from Edward Arlington for $105,000 and will manage the troup himself.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JUNE 23RD

Theater	*Play*	*Date of Production*	*Number of Performances*
Astor	His Little Widows	April 30	64
Bijou	The Knife	April 12	84
Casino	You're in Love	Feb. 6	162
Cohan	Redemption (film)	May 20	69
Cohan and Harris	Hitchy-Koo	June 7	20
Comedy	Washington Square Players	Aug. 30	344
Cort	Up-stairs and Down	Sept. 25	319
Empire	The Barrie Playlets	May 14	48
48th Street	The 13th Chair	Nov. 20	253
Fulton	Pals First	Feb. 26	136
Gaiety	Turn to the Right	Aug. 17	363
Liberty	The Submarine Eye (film)	May 27	55
Longacre	Nothing But The Truth	Sept. 14	331
Lyric	My Lady's Glove	June 18	8
Manhattan	When Johnny Comes Marching Home (rev.)	May 7	56
Maxine Elliott	Love o' Mike	Jan. 15	187
Moroseo	The Brat	Mar. 5	128
New Amsterdam	Ziegfeld Follies of 1917	June 12	15
Playhouse	The Man Who Came Back	Sept. 2	363
Princess	Oh, Boy	Feb. 19	144
Winter Garden	The Passing Show of 1917	April 26	76

WARNING AGAINST GERMAN SPIES

Operator in Ohio Accused of Attempt to Destroy Patriotic Photoplay—Other Arrests Made

Walter W. Irwin, general manager of V. L. S. E., has issued a warning to the motion picture interests of the entire country to take every precaution to safeguard all films against damage by persons in the employ of the German government.

The warning comes as a result of the arrest of George Hann, who had been acting as an operator at the Windameer Theater, East Cleveland, O., who is being held under ten thousand dollars bail as an alien enemy after approximately two hundred matches had been found in the shipping case containing the reels of "Womanhood, the Glory of the Nation."

The picture had been presented at the Windameer Theater for two days and the print shown was due for presentation at the Auditorium Theater, Newark, O., on May 30.

In order that there would be no delay in the delivery of the print to the Auditorium Theater, at Newark, O., Manager J. R. Johnson of the Cleveland branch of V. L. S. E. ordered his assistant shipping clerk to collect the print from the Windameer Theater in East Cleveland and ship it by express personally to Columbus, at which point Manager Fenberg of the Auditorium Theater, Newark, would call for it.

Before starting, according to testimony, George Hann, the operator, asked permission to ride in the automobile as far as his home. During the ride from the Windameer Theater to Hann's home on East Fortieth Street, Hann with the shipping case containing "Womanhood" occupied the seat in the tonneau of the machine while the V. L. S. E. shipping clerk sat on the front seat with the chauffeur.

Hann was dropped at his home and the trip was continued to the express office where the case was shipped.

Manager Fenberg of the Auditorium Theater drove over from Newark and claimed the print at the office of the express company at Columbus. He had ordered that a complete musical score of "Womanhood" be shipped with the print and as soon as Mr. Fenberg had received the shipping case he opened it to see if the musical score, which he had ordered, had been included.

Mr. Fenberg found his musical score, but he also found two hundred of the old fashioned sulphur matches which had been carefully arranged so that the friction or the heat of the projection room would ignite them. Not only did he find the matches but he found that the covers of the boxes were open and ends of films were sticking out.

Immediately after finding the matches, Mr. Fenberg reported the entire details to the State Fire Marshal's office at Columbus. An investigation was started with the result that George Hann, on a charge preferred by the State Fire Marshal, was placed under arrest by Federal officers. Further than making this bare announcement the Fire Marshal was silent, but immediately afterward attaches of the office were sent out hurriedly and arrested five Austrians, all of whom, with Hann, are held by the Federal authorities. They are charged with being alien enemies.

SUIT OVER HARTLEY MANNERS' PLAY

Judge Manton Grants Preliminary Injunction Preventing Exhibition of Picture Said to Be Infringement

The first point in his copyright suit brought against the Triangle Film Corporation and the Rialto Theater was gained by J. Hartley Manners, playwright, when the decision of Judge Martin T. Manton, sitting in the Federal District Court, last week granted Mr. Manners a preliminary injunction against the defendants from further exhibiting the photoplay, "Happiness." The playwright alleges the film infringes on his play of the same name, which was produced at the Cort Theater in 1914 at one or two matinee performances, with Laurette Taylor (Mrs. Manners) in the principal part, and further avers that, whatever its story may be, the use of the title is in itself in violation of his copyrighted play. Mr. Manners contends that as his play achieved distinction in theatergoing circles the use of it is of great value as an advertising medium. Wherefor, he contends, he is entitled to heavy damages for royalties in addition to damages for alleged misuse of his copyright privileges.

The Triangle Film Corporation, in opposing the injunction, asserted that the photoplay "Happiness" was a different work than the stage play of the same title. Their production, they claimed, was from the pen of a scenario writer in the employ of the New York Motion Picture Corporation and the film was presented without knowledge or reference to Mr. Manners' play put on at the Cort Theater in 1914.

The Rialto Theater is named in the case as the film was shown there during the week of April 29, this year. The spoken drama "Happiness" is to be included in Laurette Taylor's repertory next season.

HUDSON THEATER LEASED

It has been definitely decided that Arthur Hopkins will become the lessee of the Hudson Theater part of next season, if not all of it. He is planning to open the house early in the Fall with a four weeks' engagement of "A Successful Calamity." Then, if the production is ready, Billie Burke in her new vehicle written by Clare Kummer, will take its place.

"CALIBAN" IN STADIUM

The date of the first performance of "Caliban" in the Harvard Stadium has been set for June 28. Gareth Hughes has retired from the cast of "The New Word," one of the playlets on the Burrie bill at the Empire, to enact the role of Ariel in the Shakespearean masque. Mr. Hughes, Howard Kyle and Lionel Braham will assume their original roles in "Caliban." Frederick Stanhope has the direction in charge.

Josephus Daniels, Secretary of the Navy, proposes that enlisted men in the Navy shall play as well as fight. Through the Treasury Department Mr. Daniels has asked Congress to appropriate $250,000 to provide amusement for enlisted men of the Navy in training camps.

NOTES OF THE STAGE

When Harry Lauder, accompanied by his band of thirty bagpipers, arrives in this country to make a vaudeville tour he will spend all of his spare moments away from the theater in a recruiting campaign.

Eugene H. Kaufman won a verdict in his suit for agent's commission brought against Anna Held in the Supreme Court and was awarded $1,328.

A new comedy by Victor Mapes, co-author wth Winchell Smith of "The Boomerang," will be produced shortly out of town. It is entitled "The Lasso," and Robert Milton has been engaged to stage the production.

Charles Wellesley and Galwey Herbert registered at the recruiting office for the British army, June 13. Mr. Herbert's son, as announced recently in the MIRROR, was killed in action, April 24.

Josephine Robinson Haywood, who closed with "Hit-the-Trail Holliday" (Western) and was active at the Actors' Fund Fair, is now at the German Hospital, Seventy-seventh Street and Park Avenue, where she recently underwent an operation.

The Robins Players of Toronto, Can., are venturing forth into musical comedy. George M. Cohan's "The Man Who Owns Broadway" will be Edward H. Robins' first attempt at musical comedy production. While the members of the Robins Players are essentially dramatic people, they have all had experience in musical shows and in vaudeville.

The New Brighton Theater is celebrating its ninth birthday this week with a special program. Henry Lewis has been appointed clown of the carnival. Among the others who will participate in the performance are Nan Halperin, Bert Baker, "Rubeville," George Rockwell and Al Wood. Hans Linne's Dancers, and Ray and Gordon Dooley.

The commencement exercises of the Tucker School of Expression were held in the Boulevard Presbyterian Church, Cleveland, Ohio, June 15.

Eugene Walter has begun work on a drama which will be concerned with a certain phase of social conditions now in evidence in New York. Mr. Walter expects to complete his manuscript this Fall in order that he may place the play in rehearsal at the beginning of the new year.

Howard McKent Barnes, has just completed a new play for Gaskell and MacVitty, a Hawaiian love story entitled "Kalama of the Golden Gods." Native Hawaiian singers and dancers will be carried with the production.

Inasmuch as in the press announcements of the proposed open air performances at the City College Stadium, the name of the Metropolitan Opera company occurs repeatedly, that company desires the public to be informed that the Metropolitan Opera company has no connection whatever with, or responsibility for, these performances.

Gerald Griffen left last week for his Summer home at Lake Maranacook, Me. Mr. Griffen has a delightful cottage on this lake and a motor boat in which he spends much of his time fishing. He is an enthusiastic fisherman.

Josephine Turk Butler, author of "By Right of the Law," who won recognition for her original treatment of a novel theme, is also the author of "The Triumph," which is scheduled for road production in the near future.

Mary Young, the actress, wife of John Craig, manager of the Castle Square Theater, sailed recently for France. The purpose of her trip is to visit her two sons, Haimon and John Craig, who went abroad with one of the Harvard units in February to become ambulance drivers.

White.

SCENE FROM "HAPPINESS."
Laurette Taylor (Center) in Play Included in Repertory.

PICTURE COMPANIES STILL PREDOMINATE

Incorporations in New York State for Past Week Have Capital Stock of $157,500

ALBANY, N. Y. (*Special*).—Eleven new amusement enterprises having an aggregate capital stock of $157,500 were granted charters by Secretary of State Francis M. Hugo the past week.

The new concerns will engage in the motion picture and theatrical business, the film corporations as usual predominating. Helen White, Meyer Klein, and Alexander Werner of New York, are named as the directors and principal stockholders of the Hyclass Producing company, which is capitalized at $50,000 and formed to conduct the theatrical and motion picture business.

The list includes the Associated Festival Open Air Grand Opera Company, having a capital of $10,000. The Speedway Girls company has also taken out papers of incorporation.

The new companies are as follows:

The Hyclass Producing Company, New York city. Theatrical proprietors and a general motion picture business. Capital, $50,000. Directors, Helen White, Meyer Klein, and Alexander Werner, 817 West End Avenue, New York city.

Lamont Feature Film Company, New York city. To manufacture motion picture films. Capital, $25,000. Directors, Alice Lamont, Clyde Colt, and George Hanson, 1 West Thirty-fourth Street, New York city.

The Speedway Girls Company, New York city. Theatrical, musical, comedy and burlesque attractions. Capital, $1,000. Directors, Charles M. Baker, I. Wiener and Emil Laski, 1547 Broadway, New York city.

The Sealect Company, New York city. Motion pictures of various kinds. Capital, $500. Directors, Clyde Colt, George Hansen and William F. Bell, 1 West Thirty-fourth Street, New York city.

Springer Theater Company, New York city. Theatrical and motion picture business. Capital, $5,000. Directors, John H. Springer, John W. Springer and Gladys C. Springer, 2181 Broadway, New York city.

Associated Festival Open Air Grand Opera Company, Inc., New York city. To provide for the production of open air operatic and dramatic performance. Capital, $10,000. Directors, Lillian Strauss, Max Bray and Max Heine, 42 West Sixty-eighth Street, New York city.

Gloria Theater Company, New York city. Motion pictures. Capital, $5,000. Directors, Abel Fanchi, Max Richter and Joseph Previtali, 627 Broadway, New York city.

Croton Point Company, New York city. Real estate, agency, public amusements, resorts and hotels. Capital, $10,000. Directors, Daniel J. O'Sullivan, John K. Green and Clarence L. Angell, 252 West Seventy-sixth Street, New York city.

Crest Pictures Corporation, New York city. Motion picture business and theatrical caterers. Capital, $50,000. Directors, Carle E. Carlton, Sidney Sonnenschein and Mary Kegley, Times Building, New York.

AUTOMOBILE FASHION SHOW

The Automobile Fashion Show, which is scheduled to take place at Sheepshead Bay Speedway, Saturday, June 23, will be largely attended by well-known theatrical folk. The purpose of the show is to exploit the latest designs in women's hats and frocks, as well as the most up-to-date models of the automobile manufacturers of the world. The profits are to be donated to the Actors' Fund, and Daniel Frohman, who has been actively engaged in promoting the show, is confident that a handsome sum will be realized for the fund. Among the prominent actresses who have signified their intention of being present are: Mrs. James K. Hackett, Pauline Frederick, Ethel Barrymore, Alice Brady, Ruth Findlay, Emily Stevens, Hilda Sponge, Charlotte Greenwood, Crystal Hearne, Laurette Taylor, Edna Wallace Hopper, Marguerite Clark, Margaret Mayo, Fay Bainter, Charlotte Ives, Hazel Dawn, Marie Doro, Grace George, Billie Burke, Norma Talmadge, Constance Talmadge, Anita Stewart, Edna West, Lillian Russell, Nora Bayes, Frances Starr and Helen Ware.

CHANGE PLAY TITLE

A. H. Woods has changed the name of "The Private Suite" to "Parlor, Bedroom and Bath." Mr. Woods believes that the new title has a metallic sound, as if money were coming into the box office.

PLAYERS ENGAGED

Emily Polini has succeeded Helen Ware in one of the principal roles in Louis Mann's production of "The Woman Pays." Miss Ware withdrew from the cast last week.

May Buckley has been engaged by the Shuberts for "The Knife," the engagement to take effect Sept. 3.

John Westley, Jane Grey, Robert Emmett Keane, Florence Moore, John Arthur, Francine Larrimore, Carolina Lilja, Thomas Meade, Harry Lilford, Gwendolyn Valentine and J. A. Curtis are to appear in "Parlor, Bedroom and Bath."

To replace Dorothy Dickson in "Oh, Boy," Miss Dickson having entered the cast of the "Follies," Comstock and Gest have engaged Fay Marbe.

Dorothy Maynard will have one of the leading roles in the Chicago company of "Oh, Boy!"

Harry Ashford, the English comedian who last appeared as the benpecked husband in "The Lodger," will act with Laura Hope Crews in "Arabella and Romance."

Stewart Baire, who played the part of Captain Petrow in "Sybil," will have an important role in "Rambler Rose," the Frohman production for Julia Sanderson and Joseph Cawthorn.

Ruth Wells and Arthur Heartley, recently in vaudeville, have signed with Oliver Morosco to appear in "So Long, Letty" next season.

Wallie Clark has joined George Foster Platt's repertory company in Milwaukee.

Robert P. Glecker has been engaged to play one of the leading roles opposite Mabel Taliaferro in "Mother Carey's Chickens."

Billie B. Van is to play an important comedy role in the new musical comedy "The Rainbow Girl."

Frank J. Beckman has signed to appear in Henry W. Savage's production of "Have a Heart" next season.

Adelina O'Connor has been engaged by the Shuberts for the company headed by Wilton Lackaye appearing in "The Inner Man."

NORA BAYES STAYS FOR SECOND WEEK

Clever Entertainer Draws Big Business at Palace—White and Haig Also Score

If anybody had taken his little Burroughs to the Palace Theater last week and tallied the curtain calls bestowed on Nora Bayes the total would have suggested the figures being mentioned casually in the Washington reports. As a drawing card in the two-a-day, Miss Bayes has few equals, and last week she kept the line in front of the box-office at the Palace consistently good. As predicted in the MIRROR last week, she has been retained at this theater for a second week and it is not unreasonable to suppose that she will be the headline attraction for a third. With such a fund of material from which to draw Miss Bayes could present different acts for a long time to come. Her offering this week differs from that of the past insofar as she has substituted new songs in place of those that met with the least appreciation.

Evidently the patrons of the Palace approve of George White's new partner as much as they did of Lucille Cavanaugh, who was one half of the team when they established a record run at this theater last Summer, because Mr. White and the newcomer Emma Haig are held over a second seven days, and the management infers that they are to be kept much longer.

One of the most richly staged and best written tabloid musical comedies in vaudeville, entitled "The Bride Shop" is also a feature of the program. Andrew Tombes is the principal member of the cast and he has twenty pretty and well-trained girls as part of his support. Some man even went so far as to call it "The Merry Widow of the Two-a-Day." The rest of the program includes Robins, the musician; Benee and Baird, The Gandsmidts, assisted by a kennel of clever poodles, and The Lune He Sisters, who close the show.

MILLER CUTS OFF SACRAMENTO

Actor-Manager, Incensed by Unjust Criticism, Declares He Will Never Visit City Again

Considerably piqued by what he calls unjust criticism against himself and his fellow players, Henry Miller has announced that he will never visit Sacramento, Cal., again. What aroused Mr. Miller was a review of "The Better Understanding" that appeared in one of the local papers, and at a performance shortly after the article he delivered a curtain speech setting forth his future plans of eliminating the coast city from his itinerary.

Following are some of the cutting paragraphs from the criticism

"Miller never was a good reader, even at his best. He 'mushes' his words and there is no clearness to his utterances.

"Never beyond the second grade as a leading man, he is unconvincing. He had a wonderful part last night—one that practically played itself—a character that would have been a revelation in the hands of an actor who could unfold its beauties and put power and pathos and expression always to the front in clearly enunciated English."

In his reply from the stage Mr. Miller said in part: "I am glad of this opportunity to appear before you to thank you for this generous approval, but particularly to bid you good-by, for this is the last time I shall appear in this city. I have enjoyed my visits to Sacramento, because you have been kind in your appreciation of our efforts to please you.

"For the sake of the men and women who have come to me, I cannot permit them to face and endure insults without a protest.

"Neither I nor any member of the company resents fair criticism. If the time comes that I cannot stand criticism I shall be too old for the stage."

ACTORS' EQUITY ASS'N

Reports from Deputies of Council Show Progress Throughout Country

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

At the last meeting of the Council held in the Association rooms, June 11, the followng members were present: Francis Wilson, presiding; Messrs. Arden, De Angelis, De Cordoba, Mills, Stevenson, Stewart and Westley.

New members elected: Arthur Albro, Arthur Cunningham, William Frederic, Margaret Hoffmann, Kate Mayhew, Robert Rendel, Sarah Shields.

Many pleasant reports are daily received from our Deputies of Council who visit the office upon their return from the road at the close of their season. One after another they bring word of full salaries being paid for the week before Christmas and Holy Week despite contracts that stipulated otherwise; of payment pro rata for extra matinees other than on legal holidays; also instances have been reported from points in the far West where companies losing a night in travel have had nothing deducted therefor from their salaries. It is gratifying that one and all of our Deputies attribute these ameliorations in the actors' lot entirely to the influence of the A. E. A. which is permeating throughout the country. This influence has also made itself felt as regards the improved condition of dressing rooms, and many theaters that have formerly been offenders in this respect have been greatly improved. Even in cases where the faulty construction of the theater prevents the dressing-rooms being ideal, everything possible has been done by the management to insure cleanliness and good sanitary conditions.

The exigencies of his profession have, for the moment, deprived the office of the faithful and tireless service of our corresponding secretary. Howard Kyle, who has gone to Boston to appear in the forthcoming masque of "Caliban by the Yellow Sands."

The A. E. A. has been asked to compile a list of English actors who have gone to the front and also of those who have volunteered their services, but for various reasons have not been accepted. This list when published will be a convincing refutation of the too often repeated statement, that actors are slackers when it comes to doing their bit. If any of our readers who know of actors who have volunteered will send in their names to the secretary of the A. E. A., it will be greatly appreciated.

The A. E. A. has secured the affirmance on appeal of an order whereby we have obtained an extension of the jurisdiction of the Municipal Court in dealing with foreign corporations. The general rule has been that a foreign corporation not maintaining an office in this state, and having no property in the state, can not be sued here. In a recent case a certain Canadian firm had no property or office in this state, and had its studio in Canada. We held in our suit against them, however, that the corporation was in a formative stage, and proposed to distribute its pictures from New York city, and that one of the things which its manager was doing at the time when he was served, was making arrangements, when the corporation was ready, to distribute from New York city. Upon this statement of facts, the higher court has decided that our Municipal Court has jurisdiction. This decision will no doubt be of importance in a large number of cases.

BY ORDER OF THE COUNCIL.

STRAUS OPERETTA GIVEN

"My Lady's Glove," the latest operetta by Oscar Straus, was presented at the Lyric Theater, Monday evening. As a musical event of the present theatrical season the production of this opera takes on considerable importance as it is the first work by the composer of "The Chocolate Soldier" to be heard in New York in several years. "My Lady's Glove" is in three acts, and the book and lyrics have been written by Edgar Smith and Edward A. Paulton. The production has been staged under the personal direction of J. J. Shubert and J. C. Huffman. Ensembles and dances arranged by Allen K. Foster. Additional musical numbers have been supplied by Sigmund Romberg.

The cast includes Charles Purcell, Frances Demarest, Vivienne Segal, Maude Odell, Charles Judels, Charles McNaughton, Ned Munroe, Horace Sinclair, Arthur Geary, Doris Marvin, Grace Daniels, Virginia Fissinger, a dancer, and many others. There will be a beauty chorus of sixty, and an augmented orchestra.

PLAYERS NEED VACATION

The Washington Square Players have entered upon the last two weeks of their season. On June 30 the curtain at the Comedy Theater will be rung down on their present bill and one of the most financially successful of their several seasons. The Players have been acting continuously since last August and are in need of a vacation, hence the closing, it is stated. They will re-open at the Comedy about the middle of August. Nothing further is heard of the rumored plan to present a Summer musical revue.

"CALL A TAXI"

A. H. Woods is now preparing to enter the musical comedy field. One of his first ventures of the Fall will be a piece in this class. Earl Carroll is the author and the proposed title is "Call a Taxi." Early September is the date set for the Broadway opening.

LAMBS GAMBOL

On Sunday evening, June 17, and the following Monday afternoon, at the Manhattan Opera House, the Lambs gave performances of their annual gambol. Part of the receipts, which exceed $20,000, will be devoted to the purchase and equipment of an automobile ambulance to be sent to France, and the remainder will be added to the Lambs' building fund. The all-star program includes such names as John McCormack, De Wolf Hopper, John Philip Sousa, William Collier, Leon Errol, Will Rogers, Effingham Pinto, Brandon Tynan, William Courtenay, Van and Schenck, Fred Niblo, James T. Powers, Clifton Crawford, Andrew Mack, Raymond Hitchcock, John Sainpolis, Macey Harlam, Ralph Dean, George E. Mack, Roy Fairchild, Donald Brian, Ignatio Martinetti, George Howell, Ernest Truax, and John Hendricks. Speaking of programs, one bearing the autographs of all the artists was auctioned off at the Sunday evening performance for $2,100 to Herbert Brenon, the motion picture director.

MARRIED

JOHNNY DOOLEY and Yvette Rugel, principals in the cast of "The Passing Show," were married June 15. They took a quick trip to Philadelphia, where the ceremony was performed, returning in time for the evening performance. Both are natives of that city.

DAN HANNA, son of the late Senator Mark Hanna, and Ruth Randall, of the Joseph Santley company, were married in Indianapolis, June 9, by the Rev. F. S. C. Wicks, at All Souls Unitarian Church.

DIED

MRS. SOL SMITH, believed to be America's oldest actress, died June 15 in her home in New York at the age of eighty-seven. Death came in her sleep, due to acute indigestion. Mrs. Smith, a daughter of the late William Henry Sedley-Smith, who was identified with the early American stage, was born in Boston, Mass., and at the age of twenty she made her professional debut. Among her early appearances were roles in "A Child of the Regiment" and "A Rough Diamond." Her last appearance in a regular production was with the New Theater Company in "Beethoven," but she returned to the stage for two performances last season in benefits. She probably attained her greatest prominence in the nurse in "Romeo and Juliet," playing the part with practically all of the old-time stars. Mrs. Smith was the widow of Sol Smith, the noted actor, who was her second husband. She named all of the old school theatrical people still alive as her intimate friends, and she was vice-president of the Professional Woman's League and one of the oldest members of the Actors' Fund.

JAMES M. BROPHY, who had been an invalid for a little more than two years as the result of a stroke which he received while playing in the sketch "A Business Man," in London, in 1915, succumbed to a final attack on May 26, at Mary Jesse Hospital, Santa Rosa, Cal., after giving promise of being on the road to recovery. Mr. Brophy began his stage career with the Morosco Stock company, San Francisco, about twenty-five years go, and in his time was one of the most popular stock leading men in the country, having at some time or other played with every prominent stock organization in all the large cities, in each of which he acquired a large following. He quickly gained cognizance as a road actor under the management of Jacob Litt, appearing in "The Ensign" and other Litt productions for more than four seasons. Under W. A. Brady he played in "The Cotton King" and "The New South." In later years he toured under Arthur C. Aiston's, management supporting Estha Williams in "Tennessee's Pardner," and "At the Old Cross Roads" for several seasons, was starred in "Shadows on the Hearth," and with Jane Corcoran played in "Freedom of Suzanne," "A Doll's House," and "Hedda Gabler." His most recent engagement was with "Mother," in which he played for two seasons, just prior to his appearing in vaudeville in the sketch "A Business Man." Mr. Brophy was survived by a brother, Arthur, who died suddenly in San Francisco, Cal., on June 8, and two sisters. The funeral services were held at St. Rose Church, Sant Rosa, and the interment took place in Mt. Olivet Cemetery, San Rafael, Cal.

MRS. MARIE OTTO, formerly a prima donna in light opera in the days of the Gilbert and Sullivan productions, died June 9, at her home, 604 West 140th Street. She was sixty-six years old.

PRINCE TAN, said to be the most famous actor the Chinese stage has ever known, is dead at the age of seventy-two. Of humble parentage he was given the nominal title of Prince, which was used in addressing him at court before the end of the Manchu régime.

"HAPPY" NAULTY, considered one of the most versatile artists in minstrelsy, died recently in Philadelphia. For a number of years he was end man with Dockstader's Minstrels.

HOWARD PEW, a widely known manager of large bands, died last week at the North Hudson Hospital, Weehawken, N. J., from cancer. During his career he was instrumental in making Creatore famous and for a number of years he managed the United States Marine Band.

MIRROR CARDS BRING RESULTS

If Managers know where to reach you, when they are casting for the summer or next season, you will get a direct offer for engagement.

JUNE
JULY
AUGUST
Are Engaging Months

Advertise for 3 months and assure your name reaching every manager's eye every week.

3 months (13 weeks) Card Rates

1 in. (single column)..$21.84
If cash is sent with order.....$20.31
2 in. (single column)..$43.68
If cash is sent with order.....$40.62
3 in. (single column)..$65.52
If cash is sent with order.....$60.93

1 month (4 weeks) Card Rates

1 in..... $7.84
Cash sent with order. $7.45
2 in.....$15.68
Cash sent with order.$14.90
3 in.....$23.52
Cash sent with order.$22.34

Now is the time to use advertising publicity. Write your copy, select size card desired and draw a check for the cash figures quoted. Let us help you reach the men who are worth while in the producing field.

THE DRAMATIC MIRROR CO.
1493 Broadway, New York City

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. **No questions answered by mail or telephone.**]

C. F. C., Dorchester, Mass.—We regret that we are unable to give you the present address of Charles Grimn. He was last in stock.

MIRROR CONSTANT READER.—So far Donald Bryan's name has not been mentioned in connection with new stage productions for next season.

C. J. L., Philadelphia.—Prior to his work in motion pictures Robert Warwick appeared in the following plays: "The Pit," "Anna Karenina," "Glorious Betsy," "A Woman's Way," "Two Women," "The Balkan Princess," "The Kiss Waltz," "Miss Princess," "The Celebrated Case (revival), and "Captain Brassbound's Conversion." Robert Warwick has been leading man with Mrs. Leslie Carter, Virginia Harned, Mary Mannering, Grace George and Frances Starr, but has never been "starred" in a stage production.

A. B. C.—Virginia Pearson appeared with the Shubert Stock company, Belasco Theater, Washington, D. C., in 1909. (2) Sheldon Lewis appeared with the Gerard Avenue Stock, Philadelphia, the James Neill Stock, the Murray Hill Stock, New York, the New Theater Company, Chicago, and was also a member of the Drama Players. (3) Send your scenarios to the Scenario Editor of any film company you think could use it for their players.

L. S. B., Woodhaven, N. Y.—Joseph Santley has been on the stage practically all his life. As a child he played juvenile parts in melodramas, and with stock companies. Later he appeared in "The Queen of the Moulin Rouge," followed by an engagement with De Wolf Hopper in "The Matinee Idol" in which he scored a personal success. Since then he has appeared in vaudeville; in "When Dreams Come True," and with Raymond Hitchcock in "Betty." (2) We have no data just now but will try to publish an answer to your second question next week.

MARION PHELPS.—The play that Emily Stevens will appear in next season has not yet been named. By reading the news notes in the MIRROR weekly you will learn of just as soon as the information is given out. (2) No date has been announced for the showing of the Emily Stevens picture, "The Slacker." (3) Neither Mary Mannering nor Amy Ricard is on the stage at the present time. (4) Elsie Ferguson made her stage debut in the chorus of "The Belle of New York," followed by "The Liberty Belles," "The Earl of Pawtucket," "The Girl from Kay's," "The Second Fiddle," "Pierre of the Plains," "The Battle," and "The Traveling Salesman"; made her first appearance as a star in "Such a Little Queen," subsequently appearing in "Caste," "The First Lady in the Land," "Rosedale," "Arizona," "The Strange Woman," "Outcast," "Margaret Schiller," and "Shirley Kaye."

FROM HERE AND THERE

Harold Vermilye has enlisted in the U. S. Army Ambulance Corps.

Irene Bentley will return to the stage next season to appear with Julia Sanderson and Joseph Cawthorn in "Rambler Rose," the musical play by Victor Jacobi and Harry B. Smith, in which the stars will be presented by Charles Frohman, Inc.

Earl H. Howell and Mae A. McCaskey will close their season with Charles K. Champlin company, June 22, at Keyport, N. J., and will spend the Summer at Tremont, Pa.

Jacob Kingsberry, last season with "The Flame" and "The Assassin," has been appointed captain of Census Station No. 37, in McBride's ticket office in the Putnam Building.

Olive Wyndham, who appears in the leading feminine role in "The Knife" at the new Bijou Theater, is seeking a play which contains equal acting opportunities for herself and for her sister, Janet Beecher. Miss Wyndham has long desired to appear in the same play with her sister and expects to accomplish her plan at the close of the season of 1918, when her engagement in "The Knife" will be terminated.

Anton Lang, the Christus of Oberammergau's "Passion Play," finally has been called to the colors, according to a despatch to the Berlin Tageblatt from Augsburg, Bavaria. Herr Lang hitherto has seen no service, although it has been reported repeatedly that he has been killed in the war.

When the Allies stormed Vimy Ridge on Easter Monday, Donald Gregory, who is now a lieutenant in the Thirty-eighth Canadian Battalion, was among the wounded and has since been in the hospital. He would like to hear from his friends in the theatrical profession and a letter addressed Donald S. Gregory, Lieutenant Thirty-eighth Battalion, Canadians, B. E. F., France, will reach him.

According to a recent estimate more than ten thousand actors have registered as willing fighters in the forces of the Allies.

William Bartlett Reynolds, who has been out ahead of John Drew in "Major Pendennis," returned to New York last week, and after a brief stay has gone to his home in Derry, N. H., for the Summer.

Robert Edeson, who is appearing in the leading role in "The Knife" at the new Bijou Theater, has written a one-act war play, entitled "The Boy," which will shortly be introduced in vaudeville.

Francis J. McGovern, formerly known in the profession as F. J. Stratton, has donated $550 to the Liberty Loan Fund.

So successful has Eugene Walter's melodrama, "The Knife," proved at the new Bijou Theater, that the Shuberts have decided to continue the engagement of the attraction throughout the Summer. "The Knife" was produced on April 12, and is now approaching its seventy-fifth performance.

Leslie Morosco has opened a play reading and brokerage office as an adjunct to his general booking office for vaudeville and dramatic productions. During the past two months he has placed three plays with managers for production during the coming season. One of the manuscripts was by Harold Selman, a comedy drama in three acts, which has been taken by Oliver Morosco, who will give the piece a preliminary try out in Los Angeles before presenting it in New York.

Maude Fealy's debut as an author-actress was made recently at the Denham Theater, Denver, Colo. It was the occasion of the production of "Shadow Lights," suggested by a story in Munsey's Magazine by Richard Shelton Baker. The press described the play as a comedy drama with a strong appeal both in pathos and comedy, and it was received with marked approval.

Harry Davis, the theatrical magnate of Pittsburgh, is after Albaugh's Lyceum Theater, Baltimore, Md., and should negotiations which are now under way go through, Mr. Davis will add the Lyceum to his chain of playhouses, and Tunis F. Dean, the former popular manager of the New Academy of Music, will be made manager.

MIRROR'S LONDON NOTES

The Players' Club have been much shocked at receiving a telegram saying that Allan Pollock has been seriously wounded, and is now in the Netley Hospital. Mr. Pollock is another actor who threw up a munificent salary here to answer the call of his country. He made a very big success here in "Hawthorne of the U. S. A." He is a captain in the Argyll and Sutherland Highlanders.

At a recent meeting of the Critics' Circle a vote of thanks was passed to Mr. Cecil Chisholm, dramatic critic of the *Daily Chronicle*, who was obliged to resign from the post of Hon. Librarian in consequence of his being called up for military service.

The fact that the Theatrical Garden Party was held recently in the grounds of Chelsea Hospital has an additional interest to those interested in the stage from the tradition that Nell Gwynne assisted in the foundation of the hospital. Although the tradition is unsupported by official records or contemporary evidence, there is nothing at all improbable in the idea. For Charles the Second, who laid the first stone of Wren's building, in March, 1682, was easily guided in such matters, and Nell Gwynne had a most charitable disposition. Sandford Manor House, which stood at the westernmost edge of Chelsea, was a favorite abode of the actress, and here—according to tradition again—Charles once rode his pony up the wide staircase. To this day the name of Nell Gwynne is a beloved one in Chelsea.

A new book by Harry Lauder will shortly be published, and the publishers claim that the author "has put the best of himself into the book." It will be named "Harry Lauder's Logic," and will deal with "*All* the things that people talk about." Please note the "*all*," which suggests that Harry is going to be responsible for a whole library rather than a single volume. On June 3 the comedian left London on a visit to the front, where he put in a week entertaining the troops. J. M. Hogge, the M.P., accompanied him.

There is a lively tale of spying and counter-spying in the latest war-play, "Inside the Lines," by Earl Derr Biggers, produced at the Apollo Theater, May 23. The performance brought some excellent acting from Frederick Ross as the Governor-General, Miss Grace Lane as his wife, Mr. Ellie Norwood as the suspect captain, Mr. Lewin Mannering as Yucca Len, the General's servant, and Miss Ida Adams, who was most charming as the young American, Jane Gerson.

With the passing of the old Criterion will go many memories cherished by the middle-aged Londoner. The old "Cri" bar, whose unique features are preserved in the topical music hall lyrics sung in the hey-day of its bright career, was probably the best known rendezvous in the whole of the British Empire. It reflected a phase of London life that has suffered eclipse, a sort of half-way house between the old "Cider Cellars" and "Divans," and the modish restaurant of to-day susceptible of a mingling of the sexes. And it is to give place to a post-war restaurant. Well, there can be only one name for it. Le Dernier "Cri," says the London *Chronicle*, meaning to be funny.

Although "Hamlet" was received with enthusiasm at the outset and has given pleasure to many playgoers, Mr. H. B. Irving has withdrawn the tragedy and revived "The Bells" and "A Story of Waterloo" for a fortnight, after which he will produce a new comedy by H. A. Vachell.

Harry Lauder is to present an organ to the proposed Highlanders' Memorial U. F. Church at Glasgow in memory of his son, Captain John Lauder, of the Argyll and Sutherland Highlanders, who was killed at the front in December last.

Miss Mary Anderson and a star London company presented "Pygmalion and Galatea" twice nightly at the Olympia, Liverpool. Week May 24 Miss Anderson will play a series of "flying" matinees for Moss' Empires. Her receipts from these engagements, Madame de Navarro is devoting entirely to various war relief funds.

NEW YORK THEATERS

Amsterdam West 42d St. Evgs. at 8.15; Mats., Wed. and Sat. at 2.15.
ZIEGFELD FOLLIES
After the Performance Visit
NEW ZIEGFELD MIDNIGHT FROLIC Starts 11:30

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success
TURN TO THE RIGHT

CORT West 48th St. Phone Bryant 46. Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.
10th CROWDED MONTH
Oliver Morosco's Great Laughing Success
Up-Stairs and Down
By Frederic and Fanny Hatton.

MOROSCO Theatre, West 45th St. Evgs. at 8.30. Matinees Wed. and Sat., 2.30.
Oliver Morosco Presents
The Laughing Sensation
THE BRAT
"Better than 'Peg o' My Heart'" —EVE. SUN.
By Maude Fulton

LONGACRE Theatre, 48th St., W. of Broadway. Evgs., 8.30; Mats., Wed. and Sat.
G. M. ANDERSON & L. LAWRENCE WEBER present
WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

NEW YORK THEATERS

Playhouse 48th St. East of B'way. Phone, 2628 Bryant. Evenings, 8.20. Matinees, Wednesday and Saturday, 2.20.
William A. Brady Presents
THE MAN WHO CAME BACK
By Jules Eckert Goodman.
With a strong cast including
MARY NASH and others.

WILLIAM A. BRADY'S THEATRE, just East of B'way. Phone 178 Bryant. Evenings, 8.20.
48th Street
Matinees, Thursday and Saturday, 2.20.
THE 13th CHAIR
with MARGARET WYCHERLY
By BAYARD VEILLER

WINTER GARDEN B'way and 50th. Phone 2330 Circle
Evgs., 8. Mats., Tues., Thurs. and Sat., 2.
PASSING SHOW OF 1917

LYRIC Theatre, 42d St., W. of Broadway. Phone 3216 Bryant. Evgs., 8.15. Matinees, Wed. and Sat., 2.15.
The MESSRS. SHUBERT Present
MY LADY'S GLOVE
An Operetta in Three Acts
MUSIC BY OSCAR STRAUSS
(Composer of "THE CHOCOLATE SOLDIER")

Casino Broadway and 39th Street. Phone 3846 Greeley. Evs. 8.15. Mats., Wed., & Sat. 2.15
Arthur Hammerstein Presents
THE SEASON'S MUSICAL KNOCKOUT
YOU'RE IN LOVE

ASTOR THEA., 45th St., and Broadway. Phone 107 Bryant. Evgs., 8.30. Mats., Wed., & Sat. 2.30.
The New Comedy with Music]
His Little Widows

Maxine Elliott's 39th Street, near Broadway. Phone 1478 Bryant.
Evenings, 8.30. Matinees, Wed. & Sat., 2.15.
The Prettiest Musical Play at the Prettiest theatre, with the Prettiest girls.
Love O' Mike

NEW **BIJOU** 45th St., just off Broadway. Tel. 430 Bryant. Evgs. at 8.15. Mats. Wed. and Sat., 2.15.
THE MESSRS. SHUBERT announce
THE KNIFE
A melodrama, by EUGENE WALTER.

THE MIRROR BOOK TABLE

HOW TO WRITE FOR MOVING PICTURES, by Marguerite Bertsch. (George H. Doran Company, New York). After a reading of this book one is convinced that the statement of the publishers has been fulfilled, to wit, that it embodies the result of years of professional experience, and explains clearly the "tricks of the trade." To-day, as the preface states, everybody has a manuscript of a photoplay stowed away at the bottom of the family trunk. The preface might have added that many who have no trunks have manuscripts and plots and scenarios tucked away in their inside pockets. That many of these fail to "come across" is their own fault. They do not know the game in any of the stages. The book tells them how, provided, always, that the manuscripts or plots contain material that makes for consideration. The writing of the scenario, themes, etc., and then the market, how to reach it and what to do after it is reached, are clearly and fully set forth. The illustrations, there are fourteen of them, are valuable aids in every detail. Not a fact connected with the writing, staging and production of a manuscript is lacking. It is an invaluable work to author, producer and manager, and contains much that will interest the reader who is merely a looker on in Screenland. The author has had many years' experience as editor, writer and director with the Vitagraph Company and the Famous Players Film Company.

NEWS OF STOCK PLAYS AND PLAYERS

PLAYERS IN HARLEM

New Company Opens in "A Pair of Sixes" and Seems to Have Satisfied

Messrs. Peset and Brown presented the Broadway Players at Hurtig and Seamon's Theater, W. 125th Street, week of June 11, in the big comedy hit, "A Pair of Sixes," to capacity business at every performance. Harlem has had many excellent stock companies in the past, but this new organization can justly be credited as being the highest class company that has ever appeared in this neighborhood. Each and every member of the talented company has had a Broadway appearance and judging from the capacity business and most cordial reception the new company is receiving, it is quite evident that a prosperous and successful season is assured. Donald MacDonald, a Broadway idol who recently closed a successful season with "Have a Heart," has been engaged as leading man. As T. Boggs Johns he kept the large audience in a state of constant laughter and his interpretation of the part was ideal and by his strong personality and personal appearance greatly aided to make the play the grand success it was. Mona Bruns, the talented and charming leading woman of the company, was seen at her very best as Florence Cole. Miss Bruns is an artist of rare ability and has made a strong impression upon patrons of this theater. Dodson Mitchell as George Mettleton, gave a most pleasing and satisfactory performance. Argyll Campbell as Tony Toler made a pronounced hit and got all the comedy possible out of the part. Pell Trenton as Thomas Vanderholt was very amusing and gave a good account of himself. Special mention is due to Marion Ballou who appeared as "Cuddles." The part could not have been played to better advantage and at all times she was most humorous and entertaining. Charles Dow Clarke acquitted himself nicely as Mr. Applegate. Miss Hackett as Sally Parker, the stenographer, made a good impression. Splendid work was also done by Mrs. Grace Carlyle, Willian Balfour, Meyer Berenson and Edward Farnsworth. The production was made under the capable direction of Argyll Campbell, who had every reason to rejoice for the ideal performance the company gave. "The Song of Songs," June 18-23, with the latest Broadway success to follow.

CHARLES A. BITTIGHOFER.

STERLING STOCKS IN SYRACUSE

SYRACUSE, N.Y. (*Special*).—Wieting: George Broadhurst's "Bought and Paid For" was presented by the Lew Wood Stock Company, week of June 11-16. Guy Harrington was especially good in his impersonation of the drunken husband who came home to terrify and disgust his wife by his maudlin love-making; Rita Knight gave a clever portrayal of the wife. Edna Preston was especially felicitous in a minor role; the reception accorded her attested as to her popularity; Edith Spencer gave a good impersonation of the loquacious sister; Maurice Jenking who is exceptionally clever in character parts, played the comedy role of "Jimmy Gilley" with success.

Empire: "Arms and the Girls," a war comedy, written about the experiences of three young American tourists caught in the German advance on Belgium, was presented by the Knickerbocker Players the week of June 11-16, before an audience, among which were seated plenty of army uniforms, and stands out as one of the best productions of the stock season. Minna Gombel and Frank Wilcox gave excellent performances in exacting comedy roles. Coralinn Waide played the role of the Russian spy, Olga Karnovitch well; Harold Salter was never more satisfying than in the role of General Klaus. Ralph Murphy, Thomas Emory, Mrs. Adelaide Hibbard, Fan Bourke, Halbert Brown, Elmer H. Brown and Charles Lang were well cast.

FREDERICK E. NORTON.

STOCK RALLY AT SAGINAW

SAGINAW, MICH. (*Special*).—Mae Melvin, closing her season with the Poli Stock of Scranton, Penn., May 26, left immediately for her third Summer season in Saginaw, Mich., opening in "Baby Mine," June 3, receiving an ovation at each performance, the like of which has never before been equaled here. Good looks, youth and personality, combined with exceptional talent and the artistic dressing of all her parts, make Miss Melvin one of the most sought for leading women in stock to-day.

W. O. McWatters closed his season with the Fifth Avenue Theater of Brooklyn June 2, and joined the Saginaw company, opening June 10, in "Seven Keys to Baldpate." All of the old favorites, including Miss Melvin, Mr. McWatters, Leslie Webb, Edith Grey, Edith Bowers, Eleanor Pochelu, Lester Howard, Tom Kreuger, Victor Fletcher, Anthony Blair, Bennett Finn, O. S. Davis, and Bert Gage, are now in Saginaw and started the season in a blaze of glory, with indications pointing to an excellent season. McWatters and Webb have the company, which is located in the Jeffers-Strand Theater under the management of O. R. Hinkel. Week of June 16, "Seven Keys to Baldpate"; "Rebecca of Sunnybrook Farm," June 17; "Which One Shall I marry"? June 24.

STOCK STARS OF OLD ST. LOUIS

Now in Other Courses, They Are Missed by the Playgoers of Missouri's Metropolis—Municipal Stadium Opens

ST. LOUIS, MO. (*Special*).—The big convention of the Advertising Men, which has been the subject of immense preparations in St. Louis for a month past, came off the first week in June. The officials of the National Association testified that the hospitality of St. Louis excelled anything that the organization had experienced elsewhere, and the delegates seemed to be a unit in their praise of the management of the local end of the affair. The court of honor on Twelfth Street, where the decorations were most in evidence, and where the enormous grandstand for reviewing purposes was erected, was reminiscent of the World's Fair in its beauty and magnificence. The week was featured by the opening of the new concrete Municipal Theater, in Forest Park, where an al fresco production of "Aida," with grand opera singers, a pretentious ballet, and a magnificent chorus made a most elaborate showing for the benefit of the many visitors. The Municipal Theater, which is really a stadium with open seating arrangements, will comfortably seat eleven thousand, and furnishes about twelve hundred free seats. It is expected that several productions every Summer will be possible. It is to be regretted that thunder storms and unseasonably cool weather, spoiled at least four performances of "Aida."

St. Louis is woefully lacking in things theatrical this Summer. Except for the Summer gardens, Forest Park Highlands and Delmar Garden, there are only "small time" vaudeville houses and picture theaters to furnish amusements for the fine Summer evenings. Playgoers are regretting the Park Opera company and the Players Dramatic company, which at the Park, Shenandoah and The Players, have been so popular for three years. Scanning the columns of the MIRROR discloses that many of the old favorites of both companies are manifesting their "class" in different parts of the country this Summer. Sweet Mabel Wilber, for two years prima donna of the Park Opera company, is featured with the Opera Players in Hartford, Conn., and Louise Allen, just free from the big production of "Eileen," has joined the same company. Versatile Lon Price, for twenty successful weeks the director of the Park Opera company, is directing the company, and funny little Billy Kent is furnishing the comedy. Down in Providence, R. I., famous as the early home and late *bete noir* of one George M. Cohan, the indefatigable stage director and master of his craft, Charles Sinclair, for two years the director of the fortunes of both The Park Opera company and The Players, is putting on light opera for a company headed by Frank Moulan, and including Florence Webber, Francis J. Boyle, Lillian Crosman, and others of the Park Opera company; while word comes from New York that Roger Gray, comedian par excellence of the high tide of fortune of that company, has joined with Dan Marble, Matt Hanley and Royal Cutter, for a Summer season of musical comedy and light opera, somewhere in the South.

The MIRROR also calls attention to young Harry Fender, with a handsome cut of the young man, who has just signed with the Jack Norworth's next season's company. Fender rose from the Park Opera chorus, and is superlatively popular both here and in Kansas City. His future is assured.

Of the old Players company, Mitchell Harris, who is universally accepted as the most popular leading man ever known here, is featured in his own company in Chicago, at the Wilson Avenue Theater, and with him in that enterprise are Arthur Holman, Esther Howard, Ruth Towle, Louis Bartels, Chester Beach, Allan Ramsey and James Guy-Usher, all old favorites of St. Louis playgoers. "Bob" McClung, former comedian and stage manager of The Players, is with the All-Star Players in New Bedford, Mass., and Evelyn Varden, former leading woman of that company, is favorite leading woman at Union Hill.

All of which should make the St. Louis playgoer feel that he was not wrong in his estimate of these artists while they were a part of St. Louis. He should not forget, either, that our own Henry Hull, who pleased for two full seasons with the Players, is still the lead in "The Man Who Came Back," just completing its three hundred and fiftieth performance at The Playhouse in New York.

HAGERMAN.

TARKINGTON'S "SEVENTEEN"

Dramatized and Played for the First Time by Walker's Indianapolis Stock

INDIANAPOLIS (*Special*).—The premier of "Seventeen," made from Booth Tarkington's novel of the same name by Hugh Stanislaus Stange and Stannard Mears, which the Stuart Walker Players put on June 18, was postponed from week of June 11, as the Shubert Murat was taken that week for graduation exercises of the various high schools, class plays, etc. Gregory Kelley played the leading role of Billy Baxter.

For the fourth week, June 4-9, the Walker Players presented "Kick In," never seen here before, giving a performance throughout that showed the ability of the various members of the company, and held the attention of the audience from the rise to the fall of the curtain. George Gaul who played the role of Chick Hewes, gave an admirable performance that was marked by proper restraint and a charm peculiar to crook roles; Gregory Kelley added laurels to his wreath of successes as the dope fiend brother. Judith Lowry came in for a large share of attention and praise for the excellence of her Irish landlady, Mrs. Halloran; Lillian Ross's work as her daughter Daisy stood out prominently and added much to the general excellence of the whole performance; Dorothea Carothers was an appealing Molly; Beatrice Maude was most effective in her tense moments as Myrtle, and Agnes Rogers made a breezy and lively Memphis Bessie.

PEARL KIRKWOOD.

OLIVER SUMMER, LINCOLN, NEB.

LINCOLN, NEB. (*Special*).—Otis Oliver opened the Oliver Theater for a Summer run of stock, Monday, June 4, with "In Walked Jimmy." The house was crowded and S. R. O. prevailed. The Lincoln *Star* and *Journal* criticized the company favorably and a long, successful run is expected. Otis Oliver and Lillian Desmonde are in the leads. Others are, Wallace Roberts, Shirley Mayberry, Harry Brady, Franc Dale, Elfie Cortin, Frank Haller, Andrew Strong, Marie Aymes, John D. Hammond.

The Baldwin Players are in Duluth, Minn. Week of June 10 they played "Just a Woman" (Eugene Walter), Florence Carpenter taking the role of the woman.

THE POSE THAT CAPTURED BRIDGEPORT

Cecil Spooner and Douglas Dombrielle in one of their American plays by the Cecil Spooner Stock company, now appearing in Bridgeport, Conn. Needless to say, this pose caused a wave of enthusiasm to sweep over the audience.

White.

BRIDGEPORT, CONN. (*Special*). — Cecil Spooner showed a Bridgeport public that comedy is not her only forte when it comes to starring in a big and varied repertoire of stock plays. Posing as Mrs. Admaston, a misunderstood and unsophisticated little wife in "A Butterfly on a Wheel," Miss Spooner displayed a wide scope of dramatic talent which won instantaneous sympathy from big and delighted audiences. Judging from the past four productions since the Spooner stock folk opened up at the Park, May 18, Miss Spooner and her company bids fair toward occupying the top notch of popularity during the entire Summer season in Bridgeport. In the above drama the one and only Cecil was supported by a big cast which lent capable support. Principally the leading man, Douglas Dumbrielle and Freddie Clayton are secure in male stardom. Their work is above criticism. Others of the cast were Norman Houston, Joe Kennedy, Frank Armstrong, Clyde Armstrong, Stuart Smith, Crawford Benjamin, Andrew Lightfoot, Russell Bingham, George Kelly, Elsie Graham, Helen Tilden, and Louise Gilchrist. The latter two, as second woman and character woman respectively of the company, always receive hearty applause from many admirers. The court room scene was wonderfully staged for stock production and deserves favorable mention.

On the Spooner executive staff at the Park are: Manager, Joseph Solly; director, Clyde Armstrong; master mechanic, William Jackson; scenic artist, Crawford Benjamin; property man, Charles Belden; electrician, Mr. Kelly; treasurer, C. M. Robertson.

Current week, June 18, "It Pays to Advertise," is underlined at this house. Miss Spooner as the little heroine and comedienne.

With the production of "Isle of Dreams" and Bernard Daly in the leading role, the Lyric will bid good-bye for a while to four and five-act stock plays for the Summer season and depart on a new course of adventure. "The Isle of Dreams" closed June 16, bringing the usual good nightly business, the little Irish heart drama pleasing immensely. Daly sang six Irish songs dear to everyone's heart, The Song of the Dove ranking first according to applause as a criterion. Supporting Mr. Daly in the cast were Leo Kennedy, Luella Morey, Albert Gebhardt, John Hewitt, H. D. Hayes, Walter Marshall, Leo Whalan, John Hartigan and Laurette B. Hall. Warda Howard made a sweet little Irish lass, Kathleen O'Doon. Roland Edwards directed the above production.

William Isham, manager, announces for current week, June 18, a seven days' showing of "A Daughter of the Gods" at popular prices. Monday, June 25, will commence a week of one-act plays, plans and programs to appear in next week's MIRROR.

The past Winter stock run has closed a successful season at the Lyric. With regret we recall the absence of those who have favored us on the Lyric stock stage in many famous Broadway productions since last Fall; among the stars mentioned and their present whereabouts are: Frances McGrath, in Orpheum stock, Hamilton, Ont.; Alfred Cross, in Montreal; Adelaide Keim, in Portland, Maine; David Herblin, with World Film Company. Warda Howard, present leading lady at the Lyric will remain pro tem.

CECIL SPOONER IN BROOKLYN

Will Open a Season at the Grand Opera House, Sept. 1—Leah Winslow Obliges for One Night

Harry Clay Blaney, representing the Cinderella Producing Company, Inc., announces the return of Cecil Spooner and her popular stock company, to Brooklyn, N. Y., after an absence of several seasons. A long term lease has been taken on the Grand Opera House and after extensive improvements, will open Sept. 1 with one of the best stock companies Brooklyn has ever had. New plays will be tried out from time to time and when one is found to be worthy of a Broadway hearing, it will eventually find its way to that coveted lane. Miss Spooner believes Brooklyn has grown beyond the "one week stand" stage, and successful plays will remain for two, three or four weeks, or so long as the public demands it. Oliver Morosco finds this policy successful in Los Angeles, and so does John Craig at the Castle Square Theater in Boston, so why not with Miss Spooner in Brooklyn?

Leah Winslow Obliges

Sometimes late news is good news, and that is why we make room for the subjoined, sent over by one of the MIRROR'S many friends in Brooklyn:

Brooklyn stock-lovers are pleased to advise you that during the week May 20 they were happily entertained by their very much admired and much beloved "leading lady," Leah Winslow, in "The Natural Law," who happened to be passing through New York and quickly responded to the S. O. S. sent out by the management of the Grand Opera House and within twenty-four hours assumed the big hit in the above mentioned play.

It appears that Miss Irene Douglass, leading woman of the new organization, received a wire that her mother was dangerously ill and immediately left New York for her home in Louisville, Ky. Miss Winslow was letter perfect on Monday night and the volley of applause that greeted her on her appearance was such that the performance was held up for several minutes, and the excellent business which she played to throughout the week proves conclusively that the name of Leah Winslow can still conjure the Brooklynites, although she has been absent from this borough for two seasons

OLIVE TELL

Ability and Personality Make Her a Favorite in Rochester, N. Y.

The greatest success ever staged by the Manhattan Players at the Lyceum Theater, Rochester, N. Y., was the special production of Edward Sheldon's celebrated Broadway success, "Romance," which was Doris Keane's Broadway vehicle for two seasons. Great as this play was, still greater was the personal hit scored by Miss Olive Tell in the role of Madame Cavallini, and the Rochester critics were unanimous in their verdict that this was Miss Tell's greatest performance in the three seasons she has appeared before Rochester audiences.

In fact, "Romance" made such a tremendous hit with the Rochester folk that there is every indication that it will be repeated before the season closes. In reviewing the initial performance, one of the critics of a local paper had the following to say: "This is emphatically another Miss Olive Tell week at the Lyceum. 'Romance,' Edward Sheldon's moving play of a

OLIVE TELL.

love memory, puts her to the greatest test that she has faced in any of her three seasons in Rochester, and it is a matter of great satisfaction to be able to say that in it she does by far her finest achievement. On the night, two years ago, when Miss Tell first appeared as a member of the Manhattan Players it was assured that it would be only a matter of time—and not such a long time either—before her name would be classed alongside the best that our stage can present. 'Romance' is the nearest fulfillment of that promise thus far, if indeed it may not be called a complete fulfillment. Never for an instant does Miss Tell lose the pose, the manner or the accent of the Italian prima donna who has made a ready conquest of all Americans and adds the young clergyman to her list. All the Latin fire of the character, all the impulsiveness, all the wordliness of a certain stage type, all the resistless strength of her nature when it is once aroused, enter into an exceptional characterization. She lives the character in a sense that loses her own personality absolutely, that makes it impossible to think of her in any other relation. It is a piece of work that belongs with the best that Rochester has seen."

KEITH PLAYERS, UNION HILL

"The Man from Mexico" was presented by the popular B. F. Keith Hudson Theater Players, week June 11, to good patronage. The comedy kept the audience in the best possible humor and sent them all home well pleased. Stage Director W. C. Mason spared neither time nor expense on the production, and the performance was a credit to him and the players. Evelyn Varden, the leading woman of the company, was seen to the best possible advantage as Mrs. Fitzhew, and gave a most satisfactory and enjoyable performance. The Mexican dance she did in the third act was such a treat that the audience demanded several encores. Last Tuesday was Miss Varden's birthday, and in order to celebrate the occasion the theater was specially decorated, and her many friends showed their appreciaiton by sending her many beautiful flowers and presents. Clare Evans appeared as the Man from Mexico and made a big hit in this comedy part. He kept the audience in a state of constant laughter by his original wit and humor. Joseph Lawrence had a most agreeable part in that of jolly Colonel Majors, and it was without doubt the best comedy work he has done this season, and well deserved the large amount of applause he received after each act. Charles Wilson in the role of Richard Dounlow as usual was up to his high standard and added laurels to his crown of many successes. Joseph Hyland as Cook was splendid. Aubrey Bosworth as Edward Foster did very good work. Arthur Mack was capital as Coogan. Very satisfactory work was done by Jessie Pringle, Virginia Howell, Hazel Housley, William Davidge, A. G. Winn and William Fostelle. Week 17, a revival of "Human Hearts," with the return of popular Charles Dingle as leading man.

CHARLES A. BITTIGHOFER.

UNION HILL AND HOBOKEN

Lincoln Theater: The Great Sylvester, Loretta and Martin, Thomas and Cradock, in "The Old Madrid"; The Three Langdons, The Seven Sanders and Nance O'Neil in "The Final Payment" to S. R. O. June 11-13, "The Show Girls' Review," a big spectacular production in two acts and a cast of 25. This is the best musical act that has been seen here this season. Barnard Carmine, June Carmon, The Prospect Four, Port and Delaney and Theda Bara in "Heart and Soul," June 14-17. "The Bar Sinister," June 21-24.

Strand Theater, Hoboken: The Strand Musical Stock Company, in "Cabaret De Luxe," in two acts and seven scenes. The cast includes Sammy Wright, Hilda Bertin, William Wainwright, Al. Marks, Essie Davis, Bert Lahr, Babe Anderson and the Strand beauty chorus of 24 pretty girls who know how to sing and dance. As a special attraction the big vaudeville act called "The Diving Beauties," was seen at every performance. This is a clever and talented company and deserve large patronage.

U. S. Theater, Hoboken: The big sensational photoplay, "Within the Law" with Alice Joyce and Harry Morey; Fanny Ward in "Unconquered," June 11-13. "The Bar Sinister," Frank Hall's big production, June 14-17 to capacity business.

CHARLES A. BITTIGHOFER.

BESSE DAINTY CO., DALLAS

DALLAS, TEX. (*Special*).—Besse Dainty and her company are now in their fourth week at Cycle Park, Dallas, Texas, and already little Miss Dainty has established herself as a favorite with the people of Dallas. Manager Stinnett of the Jefferson Theater, who also has a house in Waco, Texas, made a trip to Evansville, Ind., to see the Dainty company and arrange for her to open Cycle Park. The entire equipment was brought from Evansville to Dallas, including all the scenery, electrical effects and Miss Dainty's span of prize ponies. The opening play was "Rebecca of Sunnybrook Farm," and "The Cutest Girl in Town," followed by "The Littlest Rebel" and "Bought and Paid For." "The Eternal Magdalen" and "What Happened to Mary" to be followed by "Jerry."

Manager Earle has surrounded Miss Dainty with one of the finest companies he has ever had.

I. A. E.

BONSTELLE IN DETROIT

DETROIT, MICH. (*Special*).—The halfway mark of the Bonstelle company's engagement at the Garrick Theater, Detroit, is marked this week by the production of "A Thousand Years Ago." It is one of Miss Bonstelle's policies to present one play of this type during each season. That is to say, one play requiring an elaborate production, special costumes and an amount of rehearsing and study not usually expended upon a stock production. Last season she gave the first stock presentation of "My Lady's Dress," Knobloch's dream-fantasy, that required nine changes of scenery and as many changes of costume for the leading characters.

The roster of plays already presented this season by Miss Bonstelle and her company is typical of the worth-while, wholesome type of performances that for seven seasons has set the standard for theatrical taste in Detroit. Beginning with "Shirley Kaye" as an opening bill, the company has already presented "The Professor's Love Story," "Hit-the-Trail Holliday," "It Pays to Advertise," and "The Cinderella Man."

Supporting Miss Bonstelle are Corliss Giles, William Pringle, Arthur Allen, Franklin Pangborn, Hugh Dillman, J. Harry Irvine, Adams Rice, Cora Witherspoon, Flora Sheffield, Marie Curtis, and Willamene Wilkes, who is directing the productions.

HOME OF "THE GREAT DIVIDE"

PITTSBURGH, PA. (*Special*).—The Vaughan Glaser Stock Company at the Alvin gave a creditable revival of William Vaughan Moody's "The Great Divide," week June 11. It is interesting to note that the premiere of this play occurred at the Duquesne, this city, with Henry Miller and Margaret Anglin in the principal roles. Fay Courteney was cast as Ruth Jordan, and again showed her talent with a big role. That of Stephen Ghent was in the capable hands of Vaughan Glaser, who gave an excellent portrayal. His work at all times is finished and sincere. Constance Kenyon was well cast as Mrs. Jordan, and Betty Ross-Clarke made a praiseworthy Polly Jordan. W. F. Powell, Don Burroughs, Ainsworth Arnold and Will D. Corbett gave good support. The piece was well staged. "All on Account of Eliza," week June 18.

D. J. FACKINER.

"SILENT WITNESS," MONTREAL

MONTREAL, (*Special*).—The Orpheum Players, June 11-16, produced "The Silent Witness" to good business. While the play is rather of the old-fashioned melodramatic type, there was nothing to find fault with in the production, the company as a whole appearing to excellent advantage. It is really the best part that Roger Ranous has had since he came here and he did consistent and conscientious work; Frances McGrath proved her versatility and ability as Helen Hastings and Ethel Bland gave a capital character sketch of Sarah Blakely; Olathe Miller added another to his clever line of impersonations as Rigsby and Helva Morrell, was very charming as Rigsby's daughter; Stewart E. Wilson was excellent as the boyish Bud, and Louis Woolford did good work as the caddish Wilbur; Leander de Cordova made the most of Blakely; Hayden Stevenson did capable work in the rather thankless character of Pelham.

W. A. TREMAYNE.

WANTED, THEATRE
For High Class Stock
IN LARGE CITY
Address CLIFFORD DEVEREUX,
Zoo Gardens, Cincinnati, Ohio
Or 1328 Broadway, New York City

THEATRE WANTED
FOR FALL AND WINTER SEASON
BY
MAE DESMOND
and Her Own Company, Presenting the Latest Dramatic Successes at Popular
Rental or Sharing Propositions Considered
Address MAE DESMOND, Van Curler Opera House,
SCHENECTADY, New York

EDWARD BUTLER
NOW IN STOCK
SHUBERT THEATRE - - - - ST. PAUL, MINN.

FRANCES McGRATH
LEADING WOMAN
June 18th, "Rebecca of Sunny Brook Farm" Orpheum Theatre, Montreal, Can.

W. O. McWATTERS
LEADING MAN
Third Summer with His Own Company at Jeffers-Strand Theatre, Saginaw, Mich.

CHARLOTTE WADE DANIEL
CHARACTERS
350 West 124th Street

Mildred Beverly
Address care DRAMATIC MIRROR.

JAMES L. CARHART
Maude Adams Co. Management Chas. Frohman

LOUISE MULDENER
Summer tour. Melting Pot. Redpath—Chautauqua

STEIN'S MAKE-UP
NEW YORK

FOR SALE! (Or Lease) FULLY EQUIPPED
"LADY" BABBIE By WILL W. WHALEN
A Play Big and Healthy, Dealing with an American Problem. Witty! Dramatic! Timely! Clean!
"LADY" BABBIE—a role that has the wit of a "Peg" with the Soul of a "Magda." FOUR ACTS—THREE SETS. Has been tried out most successfully. CAST OF EIGHT. Will sell complete or lease for stock or road upon most agreeable terms. Address
THE DRAMATISTS PLAY AGENCY, 1493 Broadway

FIBRE, STEEL and BRAINS
BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world
WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES. LARGEST ASSORTMENT IN THE WORLD. Books for Home Amusement, Plays, Plays, Paper, Scenery, Joke Books, Catalogues FREE! FREE! FREE!
SAMUEL FRENCH 28 West 38th Street, New York

The Ultra-Smart Event of the Season
AUTOMOBILE FASHION SHOW
In behalf of the
ACTORS FUND OF AMERICA
A brilliant assemblage of America's most beautiful women, riding and driving in a glittering array of the most up-to-date models of the automobile manufacturers of the world.
Prizes Awarded the Most Fashionable Turnouts
ONE DAY ONLY
SHEEPSHEAD BAY SPEEDWAY
2 P. M., Saturday, June 23
ADMISSION Including Grandstand Seat $1.00

LAURA D. WILCK
Authors' Representative
PLAYS
Longacre Bldg. 1476 B'way, N. Y.

The Dramatists Play Agency
FLORA E. GEBHARD, Manager
American Authors Representatives
1493 Broadway New York

FRANCIS ARTHUR JONES
AMERICAN REPRESENTATIVE
The Strand Magazine The Tatler
The Wide World Magazine Country Life
Address 69 Dunes Street, New York City.

PLAYS For Amateur and Professional Actors. Largest assortment in the World. Catalogues free. THE DRAMATIC PUBLISHING CO. 542 So. Dearborn Street. CHICAGO, ILL.

WANTS

RATES, CASH WITH ORDER.

20 words or less, cost 50c. Additional words 2c each. Four-times orders include a fifth insertion, free of charge

ONE ACT farce; two males and boy; vaudeville scream; actor, producer or buyer, write. Al Stoupa, 250 W. 81st St.

BUSINESS DIRECTORY

RATES, CASH WITH ORDER.

10 Cents per agate line, single insertion. $1.75 per line, 13 times. $3.00 a line, 26 times. $5.00 a line, 52 times. 14 lines to one inch single column. Four lines smallest space accepted. No double column space.

SCENERY

H. ARMBRUSTER & SONS.
Albert B. Armbruster. Emil G. Armbruster
Scenic Artists.
Studio 249-261 So. Front St., Columbus, Ohio
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

STOCK PLAYS AND PLAYERS

(Continued from page 13)

OLENTANGY PARK PLAYERS OPEN

The Site Is Columbus, Ohio, and the Company, in for a Summer Run, Is Composed of Talent

COLUMBUS, OHIO (*Special*).—The entire roster of the new Stock company which opened a season at the Olentangy Park Theater last Monday is, leads, Richard Buhler, who is well known here, and Lillian Kemble. Miss Kemble has had only the best of engagements. She has played with the Harry Davis company in Pittsburgh, in Montreal and Washington stocks, and she has starred in "The Man of the House" and been leading woman in the Western company of "The Gamblers."

Other members of the company: Eliza Batterson, who has been playing with William Hodge in his latest play; Louise Orndorf, character woman, who has just closed an engagement with "The Heart of Wetona"; Helen Trowbridge who was second woman with the Washington Square Players and has lately been in William Collier's company; Ray Gordon, the second man, who was leading man last season with Louise Dressler; John Elliott, character man, who was out with a company playing "The House of Glass" all last season; A. B. Byron, comedian, who was with Marie Dressler in "Tillie's Nightmare" and "Love of Mike"; Von Mitchell, director; William Bozell, scenic artist, from the Freck studio.

The bill for the first week is "Common Clay"; second week, "Potash and Perlmutter," third week, probably "Hit-the-Trail Holliday."

It is expected that the company will play here all Summer. There will be no Sunday performances but the plays will be given all other evenings and Tuesdays, Thursdays and Saturday afternoons.

LATHAM.

FULL SWING IN PORTLAND

Toler and Keith Players in Popular Successes—Return of a Pair of Favorites

PORTLAND, ME. (*Special*).—Jefferson: Week June 11. "Rich Man, Poor Man," well presented by the Sydney Toler Stock Company. The largest part, that of the whimsical Bab, was delightfully portrayed by Adelaide Keim with her usual sincerity and charm. She was particularly good in the places where she was called upon to change from a light-hearted to a more serious mood. Mr. Toler appeared in a character role which he always does very successfully and to this rule his Peter Beeston was no exception. Allan Murnane's work as David Lloyd was worthy of mention. The week heralded the return of two Portland favorites, Belle D'Arcy and Mabel Craig. Miss D'Arcy, since her first appearance here several years ago, has been considered one of the best dressed women ever seen on the local stage. This fact, together with her pleasing personality and histrionic ability, makes her a valuable addition to an already excellent company. Her work as Miss Beeston was of her usual high grade. Miss Craig, who has not been here for a number of years, showed increased cleverness in her handling of the role of Miss Hults. Current week, "Broadway and Buttermilk."

B. F. Keith's: "The Unchastened Woman," for the first time in Portland, was admirably produced under the direction of Warren Munsell. The title role, recently created by Emily Stevens, was in the hands of Corinne Barker, the second woman. As the heartless Caroline, she showed clear understanding of the requirements of the role, excellent choice in the selection of her beautiful costumes and fine discrimination in the reserve which she exercised throughout the performance. Alma Tell brought out very faithfully the loyalty and sincerity of the hard working Hildegrade, making the most of a role of less than usual importance. Jack Roseleigh as Knolys was convincing, while Houston Richards' interpretation of Michael was of particular excellence. Ethel Daggett joined the company as Susan Amble. Raymond Bramley was seen as Sanbury, Jean Newton as Emily and Blanche Friderici as Mrs. Murtha. Current week, "A Pair of Silk Stockings."

New Portland: Vaudeville, featuring The Only Lamberti and Four Maxims.

Strand, Empire and Elm: Motion pictures with good houses. The Empire management celebrated the opening of the remodeled theater by an entire week's showing of "Joan the Woman." The house has an increased seating capacity of 300, a large stage with an attractive setting and new decorations throughout.

PALMER STRAW.

ROBINS COMEDY IN TORONTO

TORONTO, CAN. (*Special*).—Royal Alexandra, June 11-16: From drama to a comedy with music is a long way, but the Robins Players, surprised even their best admirers in "The Man Who Owns Broadway." All of the company worked hard and put plenty of snap into the performance, and apparently enjoyed themselves as much as the audience which is saying a great deal.

To Ethel Intropode goes the plum—for the most natural acting of the evening, and her dancing is a delight. Miss Caruthers, too, was delightful in her song of Mississippi, and Vivian Laidlaw in her number with Mr. Young, almost stopped the show. Miss Laidlaw dances with an abandon that is bewitching. Thos. Jackson scored the best with his Bug Song and Mr. Robins gave the Hitchcock role in a manner that was irresistible. Virginia Brooks as Sylvia gave a finished performance, and Baker Moore was splendid as Tom.

Mr. Moore leaves this week to join the colors of an American regiment. He will be sadly missed

GEO. M. DANTREE.

The Rex Stock company is doing pay business at the Bijou, Appleton, Wis.

DENVER

DENVER, COL. (*Special*).—June 10-17 was musical comedy week. Lakeside opened with "Bright Eyes" and a company which gives every indication of playing a prosperous Summer season. Miss Le Couver and Frederick Dunham are interesting leads, and they have good support and a lively chorus. The prices include gate admission, which removes an annoying feature of resort theaters.

The Denham played "The Three Twins" in a very acceptable fashion. Clara Louise Moores is well fitted for leading lady of a dramatic-musical stock co. Manager Webb has greatly improved the lighting. "Sinners" followed.

"Her Unborn Child," at the Broadway, failed to draw, and did not stay the second week. "So Long, Letty," with Charlotte Greenwood, 20.

It is announced that O. D. Woodward will manage the Elitch's Garden company this Summer.

FREDERICK D. ANDERSON.

MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*). — The final week, June 11, of the present season at the Metropolitan was divided between three attractions. The inimitable Al Jolson in "Robinson Crusoe, Jr.," with an excellent supporting company, played this house for one night only, Sunday, 10, to capacity business. It is to be regretted that the attraction could not linger longer. The following night, the distinguished actor, John Drew, opened a 3-day engagement in "Major Pendennis." Mr. Drew presents a most finished portrayal of this eccentric but delightful character, which cannot fail to gratify all lovers of Thackeray. A company of Drew calibre offers capable assistance. Opening on Thursday night, 14, the Walker Stevens Opera Company filled out the balance of the week.

CAROLINE BEEDE.

"A FULL HOUSE" IN MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*).—At the Shubert, week June 10, the Shubert Stock company presented the screaming farce, "A Full House." Nan Bernard displayed further talents, in the line of comedy this time, in her handling of the slavey role of "Susie from Sioux City." Averill Harris, Marie Gale, Oscar Johnson, Alice De Lane, Kenneth Bradshaw and other favorites of the company filled out the cast. "Never Say Die" week June 17.

CAROLINE BEEDE.

Dwight A. Meade, who recently closed a successful stock starring engagement in Toledo, O., has been engaged as leading man for the Temple Stock company, Malden, Mass. Mr. Meade was with the Cohan and Harris success, "The House of Glass," the past season.

FLASHES FROM STOCK STAGES

Denhams of Denver

The Denham Players gave "The Three Twins" in Denver, week June 11, and "Sinners" followed the week after. Clara Louise Moores is the leading lady.

"Under Two Flags" in Philadelphia

Philadelphia is to have a new stock company under the direction of Barnett Greenwood. The company is assembling and within the coming fortnight "Under Two Flags" will be presented to the Quaker playgoers. Just at present everybody in this country is supposed to be under one flag, but the manager of a play company has license to float as many as he pleases, if there is anything in it for him.

In the biennial city election in Portland, on June 4, George L. Baker, veteran producer of stock in the cities of the Pacific Northwest, and for the past two years commissioner of public affairs of the city of Portland, was elected Mayor, for a term of four years.

Emma Carrington, well-known stock leading woman, has purchased and is conducting the Hotel Martin and tea room at Ocean Grove, N. J., for the Summer, and would be pleased to entertain any members of the profession who contemplate spending a vacation in that vicinity.

"BELLE OF RICHMOND" REVIVED

SOMERVILLE, MASS. (*Special*).—Clyde E. McArdle, Mgr: Sydney Toler's beautiful Southern play of romance and thrills "The Belle of Richmond," by New England's finest Stock company, Somerville Theater Players, week of June 11, their forty-third consecutive week of triumphs. The honors are about evenly distributed. Adelyn Bushnell in the title role plays it with simplicity and charm, while Arthur Howard as Jerry is the handsome, heroic winner of the belle. Brandon Evans as Bill and Elbert Benson as Green are the two who come near wresting the coveted prize but who are eventually taken to the lock-up; Grace Fox, Johnny Dugan, Rose Gordon, Edwin Baily, Dorothy Beardsley and James Devine are also seen to advantage. Kendal Weston has arranged a beautiful production despite the fact that the play is a bit stagey and the characters stand alone talking to themselves for minutes at a time. Current week, "Little Peggy O'Moore."

BIFF.

McWATTERS-WEBB, SAGINAW

SAGINAW, MICH. (*Special*).—That the Saginaw public has decided to support The McWatters-Webb Players for the Summer season was again proven week June 11. The company opening its third week, Sunday, June 10, in "Seven Keys to Baldpate" at the Jeffers-Strand to capacity which was the rule throughout the entire week. The presence of W. O. McWatters now makes the company complete, with all of the favorites of the past two Summers and a few additional that help materially. Miss Mae Melvin was cast for the adventuress and Eleanor Pocbelu as the young reporter. Miss Bowers as Mrs. Rhodes and Edith Grey as Mrs. Quimby, Leslie Webb as Jim Cargan, Tom Kreuger as Lou Max, Bennett Finn as Jiggs Kennedy, Anthony Blair as the Hermit, Victor Fletcher as John Bland. Lester Howard doubled Quimby and Hayden.

"Rebecca of Sunnybrook Farm," week June 17, to be followed by "Which One Shall I Marry?"

BIFF.

ALBEE PLAYERS, PROVIDENCE

PROVIDENCE, R. I. (*Special*).—"The House of Glass" by the Albee Players at Keith's, June 11-16. Miss Martin playing her first emotional role was admirable; her work is making her many friends. Beasley, Schofield and Turner are exceptionally good; praise must be given to Doyle for staging the play. Well pleased audiences attended every performance.

ELMER C. SMITH.

REPORTS FROM MIRROR CORRESPONDENTS

RUSH FOR LIBERTY BUTTONS

Chicago Theatrical Folks Do Their Part in Oversubscribing—A Garden on the Parisian Idea

CHICAGO, June 21 (*Special Correspondence*).—Notwithstanding the perturbations of the theater committee over the apparent lack of enthusiasm of the managers and the profession at large, in this locality, over the Liberty Loan issue, this important financial matter has adjusted itself with no small credit to the amusement fraternity and to Chicago. The quiet work that has pushed steadily ahead has in results surpassed all the noise and braggadocio usually attributed to the profession, and the theatrical people are now wearing their share of "buttons" for investment in the big patriotic cause. It is worth remarking, in passing, that Chicago has in its district oversubscribed the loan between forty and fifty million, the latest returns naming $330,000,000 as Chicago's purchase of the Liberty bonds.

If a few days of warm weather frightened conservative managers into the belief that summer had come, and that a subsidence of indoor patronage would place more theaters on the retired list for the summer solstice, but the quick return of cool nights reversed the ruling and some new weeks of grace have been granted. The prevailing coolness has been just as trying on the summer gardens that have been open for five weeks past and bravely advertising their attractions, expecting a favorable return weatherwise. The good old times for the gardens in this section of the Lake region is "L T B." The latest addition in this line, and an elaborate and expensive one, is the Moulin Rouge, on Clark Street and Lawrence Avenue, occupying a famous old site on the highest ground in the city—making a new Mont Mare overlooking the Wilson Avenue district, known as the Little Paris. The grounds are elaborately walled and the buildings are very attractive in their architectural arrangements, and the new venture is conducted by the men who established the famous show place of the same name in the French capital.

"Turn to the Right" is upholding its name at Cohan's Grand, winning the patronage and approval of the multitude. Harry Ridings and George Kingsbury have pooled issues to work up new devices for the anniversaries that are now souveniring along with regularity. Between drawings for life memberships in the Red Cross in the lobby before every matinee, distribution of jars of peach marmalade (presumably of the same brand as manufactured nightly on the stage), the managers are kept very busy recognising the progressions. "Turn to the Right" reached its two hundredth performance last Saturday's matinee, and is still going—to the right!—up to date the receipts aggregating over $300,000.

Alan Brooks, author and actor in "Dollars and Sense," had planned a departure from Chicago after Sunday, but all of a sudden business jumped up and he concluded to remain in the loop. In the interim, however, Sam Gerson had arranged to transfer Frank Keenan in the big thriller, "The Pawn," from the Princess to the Garrick next week. Mr. Brooks, however, with his company, his triple scenes and volumes of epigrams, arranged to go to the Princess and reopen there, so that neither time nor company is to be lost to Chicago. Both shows are scheduled for an indefinite stay.

Ruth Law flew in from St. Louis Friday, marking her flight with a trail of appeals to buy Liberty Loan. She was met at Grant Park by a battalion of newspaper men and photographers, likewise several vaudeville managers, who attempted to get her name on a contract. She declines, however, to listen to such tempting offers now, as she has already volunteered her services to the Government as in instructress at the aviation camp.

"The Bird of Paradise," now in its tenth week at the Olympic, expects to keep on the even tenor of its popular path as long as the public like, and it seems to love the haunting Hawaiian melodies of this clever conceit of South Sea romance. Ben Giroux declares he will not put the volcano into moth-ball storage until business gets bad, and he is still going to the good.

Roy Cooper Megrue, author of "It Pays to Advertise," appears to have struck a similar rich vein in "Seven Chances" in the house of hits, The Cort. The sold-out sign appears continuously on the outer wall. David Belasco's cast is as usual excellent in its balance and the mise-en-scene is particularly attractive.

"The Show of Wonders," with its life, light and color, its dash, daring and diversity, carries its caption with great verve and continues to captivate large audiences at the Palace. It appears to have all the popular concomitants for outdoing moving pictures, in speed, in variety and in beauty. It is kaleidoscopic in its swirl and has plenty of diversity. Strangely enough it has a great tense moment in one of the most remarkable acts ever staged, the incident of the submarine; otherwise, joy and laughter, song and dance, are quite unrestrained, and the parades down the aisle to the stage are continuous. The costumes are commendably bright and clean, which must be a tremendous task considering the vast variety of dress and un-dress goods displayed in this attraction.

Work on the new Woods Theater, on the northwest corner of Dearborn and Randolph, is being pushed now, as ample supplies of steel have been secured.

J. O. E. Pridmore, an architect whose name has been associated with the building of more theaters than any other architect in Chicago, is now engaged in constructing in Rogers Park, close to the city limits, one of the largest ground floor picture theaters, with a seating capacity for fifteen hundred people. A large space has been reserved in the rear of the house, with the idea of eventually building on a practicable stage.

CHARLES E. NIXON.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—Orpheum, week June 11: Julia Arthur in the patriotic and impressive spectacle, "Liberty Aflame," thrilled the large audiences to a white heat of enthusiasm. George Hermann and Marion Shirley in a surprising comedy novelty, "The Mysterious Masquerader," were accorded rounds of applause, as was Harry Carroll, the composer, singing his own songs. Bernard Granville, as the "Twentieth Century Comedian," exudes humor in his own inimitable fashion. Others on the bill were The Norvelles, in "An Artist's Studio"; the Three Steindel Brothers in a musical recital; Arthur Havel and company in a comedy playlet, "Playmates"; E. Charles Bensee and Florence Baird in a song and patter act; Burdella Patterson in a series of artistic poses and the Hearst Pathe News Pictorial. This performance concluded the season for this house, which was unusually successful in every way.

Bushwick: Week 11: Seldom is a better entertainment offered than that presented at the Bushwick, week 11, which accounts for the large audiences despite the lateness of the season. Headline honors were divided between Belle Baker and Van and Schenck and these favorites were recalled several times in response to the prolonged applause which greeted their appearance. Lee Hohimar and company in "Two Sweethearts" were well received, as was Earle Cavanaugh in "Mr. Inquisitive," a delightful comedy playlet, introducing a woman dentist, a young man patient, and some pretty assistants, which elicits continuous laughter. Herbert Williams and Hilda Wolfus in "Hark! Hark! Hark!" and Joseph L. Browning in "A Timely Sermon," were accorded well-merited applause. William Ferry, the "Frog Man," charming Lola Wentworth, the singer, and the Gladiators concluded the performance.

JOSEPH R. GARLAND.

BOSTON

BOSTON (*Special*).—One by one the theaters are closing and soon we shall be compelled to rely on the parks and some of the variety houses for amusement. Saturday night, June 16, "The Crisis" was given for the last time at the Majestic. Photoplays that fill a whole evening are no longer in vogue. Seemingly the public will witness several short reels at one performance, but the average playgoer or frequenter of the motion picture houses hesitates to sit for two hours and a half before a screen on which only one story is displayed.

Mr. Craig began the last week of his occupancy of the Castle Square Theater with "The Blindness of Virtue." The play has always been popular in Boston and doubtless will do a good business no matter what the weather.

"Mary's Ankle" is crowding the Wilbur to the doors at every performance, and so is "The Man Who Stayed at Home" at the Copley. When the latter piece was given at the Plymouth under the title of "The White Feather" it was fairly well received, but with nothing like the enthusiasm that has greeted the play under its original title. The entrance of this country into the great war has aroused the interest of theatergoers in a play that is filled with German spies and submarines, and the chances are that the Copley will not have to change its bill for the rest of the season.

At the other houses: Tremont, "A Tailor-Made Man"; Park Square, "Fair and Warmer."

Julia Arthur is at Keith's in "Liberty Aflame," and all Boston is rushing to see her.

The Ninth Regiment had a benefit at the Wilbur on Friday afternoon when a performance was given of "Mary's Ankle." Colonel Edward L. Logan, who is popular here, spoke between the acts.

DUDLEY CLAPP.

CINCINNATI

CINCINNATI (*Special*).—Interest in things dramatic this week, June 11, shifted to the Woodland Theater, at the Zoological Gardens, where Clifford Devereux and his outdoor players hold forth for a two-weeks' engagement. One of the most delightful performances seen on any local stage of late and a decided innovation in things dramatic in Cincinnati was that of "Everyman," given at the unusual hour of 5:30 in the afternoon, just as the shadows of day began to fall. The peculiar appeal of this old morality play seems to be strengthened rather than otherwise by being done in the twilight hours. Erskine Sanford deserves special mention for a consistent interpretation of the rather exacting title role. P. J. Kelly was impressive as Death, and a clever bit of character work was contributed by George Smithfield as Gooda. Viola Knott is again leading lady for the Devereux Players, but finds more opportunity in other plays of the repertoire which includes "School for Scandal," "Much Ado About Nothing," "Learned Ladies," "Twelfth Night," and "The League of Youth."

Musically the Zoo is also in the limelight with the Cincinnati Summer orchestra, composed of fifty musicians from the local Symphony organization, under the direction of Nahan Franko. The latter scored an instantaneous hit and it is agreed by critic and layman that our Summer concerts have never before had so efficient, so magnetic a leader. The band stand has been remodeled to the great advantage of the strings and the general ensemble. In fact the new acoustics of the place are little short of a marvelous transformation.

James Dutton and his array of beautiful horses, to say nothing of his pretty girls, attracts more than passing attention at Keith's Summer vaudeville. Coyle and Murrel get a lot of laughs with their skit called "The Runaway Nurse."

Coney Island, Chester Park, and the motion picture houses are all doing a fair Summer business.

WM. SMITH GOLDENBURG.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—The Columbia is now in the second and last week, June 11, of "Come Out of the Kitchen," starring Ruth Chatterton. The play has again been popular. Henry Miller staged "The New York Idea," with a star cast, June 18.

The Alcazar has "The Cinderella Man" for a second week, it having pleased. Richard Bennet is the star, assisted by Eva Le Gallienne.

The Cort offered June 11 "Very Good Eddie," with a company direct from New York. The house was full and the play pleased. It will run two weeks.

The Wigwam has Del Lawrence in "Deep Purple" to good business.

The Orpheum has a marvelous bill including Evelyn Nesbit and Jack Clifford, and Nat Goodwin, the stars of the bill.

The Strand has Douglas Fairbanks in "In Again—Out Again," and "A Doll's House."

Pantages, Hippodrome and The Casino run on in the even tenor of a profitable way.

A. T. BARNETT.

HARTFORD

HARTFORD, CONN. (*Special*).—Week June 11. "Round the World Follies" was presented by the Opera Players at Parson's Theater, the same being an entertainment of the T. B. M. type and containing much humor intended particularly for local audiences. The scenery was varied and covered such widely separated sections of the globe as Windsor Locks, Conn., the Hawaiian Islands, a Japanese Garden and a re-enactment of the Benny Leonard-Freddy Welsh prize-fight set to ragtime. Incidentally, the advice "Buy a Liberty Bond" was added to the program. Many of our well-known citizens were represented upon the stage and much applause was given the various players.

The chorus was used frequently and added much to the performance. Alonzo Price deserves credit for his originality and Billy Kent and Mr. Ridges should share the honor. Mr. Kent as usual proved very versatile. The orchestra pleased and the audiences applauded generously. Incidentally the house was sold out at most performances. Next week "Sweethearts."

SEYMOUR WEMYSS SMITH.

SEATTLE

SEATTLE, WASH. (*Special*). — "Flora Bella," June 3-9, by an excellent company at the Metropolitan before houses averaging fair business. It was a lively and delightful performance from beginning to end, and the audience showed its appreciation by liberal applause. Eleanor Henry was seen to the best advantage in the role of Princess Manja Demidoff. In the cast were Lily Leonard, Josephine Kirkwood, Guy J. Sampsel, Mortimer H. Weldon, Irving Brooks, and other talent. Moore, dark June 3-9. At the Palace Hip, Downey, Willard and Irwin and vaudeville June 3-9; good business. Pantages, Singer's Midgets and vaudeville. Tivoli, Dick Lonsdale company in "Along the Border." Motion pictures at the Coliseum, Colonial, Clemmer, Liberty, Mission, Rex, Strand and other houses.

BENJAMIN F. MESSERVEY.

ALBOLENE

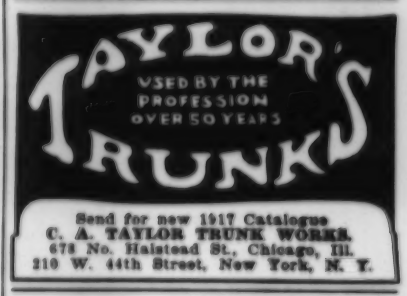
Is an excellent toilet article for general purposes

We are told by the stars of the stage that—"In removing all kinds of theatrical make-up there is nothing to compare with it."

Albolene is put up in 1 and 2 ounce tubes to fit the make-up box; also in ½ and 1 lb cans. It may be had of most druggists and dealers in make-up. *Sample free on request.*

McKESSON & ROBBINS
Incorporated
91 Fulton Street - - New York

Van Horn & Son
Phila., Penna. Established 1852
Theatrical Costumes
Stock Companies and Productions Our Specialty



Send for new 1917 Catalogue
C. A. TAYLOR TRUNK WORKS.
678 No. Halstead St., Chicago, Ill.
210 W. 44th Street, New York, N. Y.

MILLER
COSTUMIER
236 So. 11th St.
Philadelphia, Pa.

MARY ASQUITH
Play Broker
Personal Vehicles for Stars
Books and Plays for Pictures
1402 BROADWAY NEW YORK

AMERICAN ACADEMY OF DRAMATIC ARTS
The Standard Institution of Dramatic Education
Boara of Trustees
Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.
Detailed catalog from the Secretary
ROOM 141 • CARNEGIE HALL • NEW YORK
Connected with Charles Frohman's Empire Theatre and Companies

ALVIENE SCHOOL OF DRAMATIC ARTS
DRAMA OPERA MUSICAL COMEDY LIGHT OPERA PHOTO PLAY MOTION PICTURE DANCING CLASSIC STAGE SOCIETY ETC.
Our own Students Theatre and Stock Co. (assures actual New York Public Appearance)
Claude M. Alviene, Principal, and a large faculty of Directors and Instructors.
Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau and others.
Write for catalogue. Address Secretary. Mention study desired.
ALVIENE SCHOOL OF DRAMATIC ARTS, 225 W. 57th St., near Broadway, New York City

The National Conservatory of Dramatic Art
F. F. MACKAY
A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round
Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N. Y.

Elizabetta Menzeli
Ecole de Chorographie Classic et Pantomime and Ballet Russe
All kinds of Dancing and Spectacular Acts Composed and Staged
22 EAST 38TH STREET NEW YORK
Telephone, 3334 Stuyvesant

Beverly Sitgreaves
Will Accept Pupils
In Acting, English and French Diction. Coaching, &c.
Address 129 W. 46th St. Tel. Bryant 3363

Mrs. Louis James
DRAMATIC INSTRUCTION
COACHING, ETC.
Studio 234 West 44th. Phone Bryant 4421

SPOKANE

SPOKANE, WASH. (*Special*).—Auditorium: Flawless acting, exquisite staging and costuming and a finished production made "Major Pendennis," as played by John Drew, at the Auditorium Theater, June 4, a distinct delight to a large audience.

A new vaudeville circuit may enter Spokane, according to announcements made by men prominent in the show business. A big popular-priced circuit has been completed in the East which will extend to the Northwest, placing houses in all of the principal cities. It has a total of thirty-three houses in its chain, according to Eugene Levy of Seattle. None of the plans of the circuit as far as Spokane is concerned has been announced, but Mr. Levy states that the circuit will be represented in every large city of the Northwest.

Big "Bill" Hart, the star of the motion picture, was the feature at the flag raising exercises held in Spokane, June 6, when 1,000 people congregated to take part in the patriotic program.

REN H. RICE.

STEIN'S MAKE-UP NEW YORK

LOUISVILLE

LOUISVILLE, KY., (*Special*).—Week June 10-16 has been a gratifyingly active one at the moving picture houses here. Without exception the business has been to the capacity of the various houses, the attractions being of uniform excellence.

Fontaine Ferry Park continues its prosperous season, notwithstanding the weather has not been particularly favorable. The two daily concerts given by Paulsen's band are enjoyable, the progress being varied and to the popular taste. High-class vaudeville in the pavilion finds favor with the patrons.

The Summer season at the B. F. Keith house continues to draw with two changes of bill each week, and acts of high class order. The performances given are extremely meritorious when the price is considered.

The close of the racing season in Louisville removes a number of interesting characters, an especially notable one being Matt J. Winn, who is a conspicuously big man in the racing game. He is a native Louisvillian and well remembered here because of the successful Summer season of concerts conducted by him at the Jocky Club Park a number of years ago.

J. Warren Kerrigan, the well-known film star, was a recent visitor here, his object being to escort his aged mother from his Indiana home, New Albany, to Los Angeles, Cal.

The late Sidney J. Gates, Louisville Passenger Agent of the Big Four R. R., was probably one of the best-known men in that kind of work, to members of the theatrical profession, in the entire country. His record extended over forty years, during which time he came in contact with practically every big man, and most of the smaller ones connected with the business end of theatrical affairs. Through his genial personality, he also enjoyed the acquaintance and esteem of many of the performers. Mr. Gates had the distinction of being one of the two remaining charter members of the Louisville Lodge of Elks No. 8, which started many years ago, with a membership under 20, and is at present one of the largest lodges in the country, having over a thousand members.

CHARLES D. CLARKE.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall, week of June 11-16, the screen production of "Idle Wives," attracted large audiences. Manager Uly S. Hill announces for next week "Wanted—An Alibi," with Hale Hamilton in the leading role, and George Nash in "A Man's Home."

Ameta, the Parisian dancer, Harold Woolf and Helen Stewart, Harry Von Fossen, Bert Fitzgibbons, Rodger Imhoff, Hugh Conn and Corrine, and Rita Boland headed a pleasing vaudeville bill at Proctor's Grand week ending June 16. The film features were Dorothy Dalton in "Wild Windship's Widow," and Lillian Gish in "Soul Triumphant." Vaudeville and motion picture features drew large crowds at the Majestic. The houses devoted solely to screen attractions also did highly satisfactory business. Ringling Brothers circus, June 25.

GEO. W. HERRICK.

"WHAT NEXT?" IS IN REHEARSAL

That and Other Plans Keep Oliver Morosco Busy—New Productions Will Follow

LOS ANGELES, CAL. (*Special*).—Oliver Morosco has rehearsals under way for "What Next." He arrived in Los Angeles last week and talked freely of his plans for the Summer. It will be a full Summer, there is no doubt of that. After "What Next" comes "Sadie Love" with music, the new adaptation to be known as "A Full Honeymoon." Charlie Ruggles is to be given a play, "Just a Suggestion."

Bertha Mann's place in the Morosco Stock company will be taken by Janice Densmore, Miss Mann's contract expiring.

Ruth St. Denis with Ted Shawn and the Denishawn dancers have had a successful week at the Orpheum in dances of India, Greece and Egypt. Belle Story was one of the hold-over numbers, as also was Ben Deely.

Though the Kolb and Dill production, "The High Cost of Loving" is in its fourth week at the Majestic Theater, not even standing room is to be had at its every performance. Never have Kolb and Dill been funnier in their long and successful career.

The Mason is still dark, but will open on June 18 with "The Masked Model."

"Common Clay" finished its two weeks' run at the Morosco on June 9, and the following day, "Stop Thief!" was put on by the Morosco Stock company.

Mr. and Mrs. Joseph Montrose celebrated the fifth anniversary of their wedding last week. Mrs. Montrose will be remembered as the Grace Travers of the thrilling adventuress impersonations. Mr. Montrose is general right-hand man for Oliver Morosco.

The Burbank Theater continues to draw big attendances with its five acts of vaudeville, five reels of pictures; and all for ten cents.

The Hippodrome is putting on eight bright acts. Lamont's Western Days heads the June 10th bill.

Clune's Auditorium, so W. H. Clune has decided, will be devoted henceforth and for many months to the showing of pictures. Bill Hart makes a personal appearance June 11 with his picture, "The Desert Man."

MABEL CONDON.

PROVIDENCE

PROVIDENCE, R. I. (*Special*).—Opera House, June 11-16: The most successful reproduction so far made by the Lyric Light Opera Company was greeted at the first performance by a thoroughly delighted audience which packed the Opera House to standing room, and lavished many encores on every melody of "The Prince of Pilsen." Two extra sopranos came to the company this week, Ada Meade and Lillian Crosman. Miss Meade is already familiar to Providence theatergoers through the mediums of "High Jinks" and "Katinka"; she received warm greeting. Ada Meade, Lillian Crosman, Mr. Gantvoort, Frank Moulan, Mr. Squire, John Roberts, May Francis, William Cohan and J. Francis Boyle are in the cast. Attendance large.

Annette Smart and company, in a very lively farce comedy called "Three A. M.," at Emery's, June 11-16. Clem Bevins and company, in a comedy playlet, "Done Good." Bobby Henshaw gives impersonations of birds and musical instruments. Lambert and Briscoe, funny comedians, made a hit. N. C. Mass brothers, parallel bar experts, completed the vaudeville portion of the bill. Excellent photoplays. Attendance good.

"Boys in Blue" is a big military act in which fifteen of our young are seen in the uniform of the United States navy, giving a demonstration of military tactics, drilling and wall scaling, at Fay's, June 11-16. Barnold's dog and monkey actors in a pantomime termed "A Hot Time in Dogville." Dorothy Rogers and company in an extra good sketch called "The Fortune Teller." Tom Williams and Leah Davis ably support Miss Rogers in the laughable satire. Davis and Stafford offered new and eccentric steps in dancing. Miss Jessie Standish sang melodies and the Randalls in a western act displayed skill in sharp and fancy shooting. Extra good motion pictures complete the bill.

Emery's Majestic: Mumford and Thomson in a fun act were pleasing; Nimloch and Ebb in an acrobatic act; Joseph Remington and two women give a lively sketch. The Millinery Salesman; Samson and Douglas presented an original oddity and made a hit; Delight Stuart and Harvey appeared in melodies, laughter and unique dancing. The vaudeville portion of the bill was far above the average and entertaining. Photoplays were enjoyed.

The Modern Theater, under the management of Mr. Stanton, is showing the most wonderful picture seen in Providence for some time. Other motion picture houses are doing a good business and are showing excellent pictures. Colonial, closed.

Ringland Brothers Circus June 18-19, four performances.

ELMER C. SMITH.

KANSAS CITY

KANSAS CITY, MO. (*Special*).—Globe (Cyrus Jacobs, manager): Ada Carter with Sid Vincent in the skit, "The Chap from England and the Maid from America," and Pearl Delphine Warner, who is playing with Dorothy Rae in "Two Different Girls with Two Different Voices," were the two Kansas City girls featured on the Globe's bill week of June 10, and both girls were very favorably received. The Orton Troupe offered an unusual feat in a foot race on a wire. The Harvey Trio, Mendel Caesar and Gray, and the Prevett-Merrill company were other good numbers on the bill. Business continues more than satisfactory.

Empress (W. J. Timmons, manager): On the Pantages bill week of June 10-16, headline honors were shared between Constantine Bernard in character sketches and Rawls and Von Kaufman in a minstrel comedy. Other acts of merit which met with approval were the Six Rosebuds, George and May LaFerve in dances, Cedora, and the Oakland Sisters. Big houses.

Alice Nielson, who is to star next season in the opera, "Kitty Darlin'," has returned East for rehearsals. Before leaving she engaged Harry Fender, the popular and clever young star of the Opera Players in their Spring season at the Grand, to play the juvenile role opposite her. Mr. Fender has more recently headed the Harlequin Players, Kansas City's contribution to the bandbox players.

J. R. MCCLEERY.

OMAHA

OMAHA, NEB. (*Special*).—Brandeis Theater: The singing of the Star Spangled Banner by the entire cast closed the performance of "The Serenade" at the Brandeis Theater Saturday night, June 9. "The Serenade," followed by the old favorite, "Robin Hood." Both performances were most excellently given by the Walker-Stevens Opera company with Herbert Waterous, James Stevens, Ivy Scott, Cora Tracy, Jeannette Studley, Tillie Salinger, Phil Branson, Ralph Brainard, W. J. McCarthy, David Andreda and Edward Andrews in the casts. Under a new policy the Brandeis will present on Saturday and Sunday afternoons different successful features that have once been shown at the Strand. Starting with William S. Hart in "The Square Deal Man," William S. Hart, Douglas Fairbanks and Mary Pickford pictures will predominate.

Boyd: Monday and Tuesday evenings, 4-5, "Very Good Eddie" was presented at the Boyd Theater with Theodora Warfield as Elsie Darling, the jovesick wife. Miss Warfield and George Mack as Eddie Kettle made their greatest hit when they sang "Babes in the Woods." Edmund Goulding and Anna Orr sang many encores to "Some Sort of Somebody" and "On the Beach at Le Lei Wi." The Boyd season closed June 5.

Empress: A high class, popular bill was presented at the Empress 10-13. Klein Brothers, big time comedians, gave their singing and talking sketch, "The Nootral Admirals." A man, a maid and a piano were cast in an entertaining act called "Nothing Serious, Just Mirth and Melody," with Jane Barber and Jerome Jackson as principals. A sensational athletic act was offered by the Casting Campbells. Appearing on the same bill were the Arco Brothers, premier Polish gymnasts. Preceding the vaudeville a five-act Vitagraph feature, "Sally in a Hurry," with Lillian Walker as star, and "Six Cylinder Love" with Tom Mix, are shown.

The Empress Garden, through a special arrangement with Managers Ledoux and LeMarkuand, presented the descriptive dancers Mlle. Marion and Martinese and Miss Helen McCormack a popular vocalist.

Pictures week of June 10. Sun: Carlyle Blackwell in "The Crimson Dove" and Ethel Barrymore in "The Call of Her People." Strand: Wilfred Lucas and Lillian Gish in "Souls Triumphant," Dorothy Dalton in "Wild Winship's Widow," and Florence Reed in "The Eternal Sin." Muse: Wallace Reid and Myrtle Stedman in "The World Apart." Ruth Roland in "The Neglected Wife," and Anita Stewart in "Clover's Rebellion."

FRAN.

PITTSBURGH

PITTSBURGH, PA. (*Special*).—"Johnny Get Your Gun" attracted big houses at the Duquesne week of June 11, in its third week, and the line at the box office continues. The piece is on indefinitely.

"The Garden of Allah" ended a two weeks' engagement at the Pitt June 16. "The Bar Sinister" began an indefinite engagement June 18.

Gus Edwards' "Bandbox Revue" was the headliner of a good bill at the Davis June 11-16. Among others on the bill were Ray Samuels, Madam Besson and company in "The Woman Who Knows," Aveling and Lloyd, Montambo and Wells and Mabelle Sherman and Arthur Uttry. Maude Lambert, June 18-23.

The annual theatrical offering of the Bachelors' Club will be given at the Nixon June 18, 19. "Rolling Stones" is the attraction.

D. J. FACKINER.

PARSONS

PARSONS, KAN. (*Special*).—Best Theater: Vaudeville offerings week of June 4—Chas. Davis Musical Comedy company, 4, 5; Hamilton and Monetti in "For the Love of Rosa," interspersed with music, 6, 7; Goldie and Mack, acrobatic dancers, George and Marie Brown in harmony singing, The Three Xylo-Phiends, xylophonists, 8, 9. Also photoplays. Crowded houses. Elks, photoplays.

CAROLINE A. MENDELL.

REPORTS FROM MIRROR CORRESPONDENTS

FALL RIVER

FALL RIVER, MASS. (*Special*).—Marcus Loew, owner of the Bijou Theater in this city, has conceived an idea to boom the Liberty Loan bonds. The plan is to admit any person presenting a Liberty bond or certificate at the theater, free of charge Tuesday or Wednesday. This announcement is made in view of a special telegram received by Manager L. M. Boas of the Bijou as follows:

New York, June 9, 1917.

LOUIS M. BOAS,
Manager Bijou Theater, Fall River.

Tuesday or Wednesday, all our theaters will admit anybody, free of charge, who shows a Liberty bond or certificate for same.

(Signed) MARCUS LOEW.

The purchaser of a bond presents a bond or certificate at the box office window and receives a reserve seat without charge. Certificates will be honored as well as the bond itself and as there are thousands holding certificates in this city it is an advantageous offering for them. Marcus Loew set apart ten minutes in every house in the country for the purpose of allowing speakers to appear before the audience and urge the purchase of Liberty bonds. The results obtained through the Loew houses have been gratifying and this latest co-operation, in offering free admission for two days to the holders of bonds or certificates, is one that has won favorable mention all over the country.

BIJOU: June 11-14, Fred LaReine and company; Chiyo and Chiyo, Sampson and Douglass, Joseph Remington and company, in "The Millinery Salesman"; Smith and Kaufman, Pathe News, A Bathhouse Tangle, "Voice on the Wire," Pauline Frederick in "Her Better Self"; Little Caruso and company, in "A Night in Venice"; Tom and Stella Moore, Fern, Richelieu and Fern, Charles C. Rice, in "The Spirit of Preparedness" presented a big one-act drama with a thrill that made a hit; Lewis Piotti, Fox comedy, "Footlight Fame"; "Mystery of the Double Cross," and Olga Petrova in "The Undying Flame." Bill gave the best satisfaction to S. R. O.

ACADEMY: Ethel Barrymore in a picturized version of Edward Sheldon's play, "Egypt," entitled "The Call of Her People," drew large attendance June 11-16; Pathe News; A Bathhouse Tangle, and Hall Caine's great story, "The Deemster," with Derwent Hall Caine in the feature, completed one of the best photoplay bills of the season.

PLAZA: Virginia Pearson in "A Royal Romance"; second episode of "The Neglected Wife," featuring Ruth Roland, and O. Henry story, "The Green Door," pleased good attendance.

PALACE: Strong photodrama to excellent attendance. GLOBE: American and Lyric attracting good attendance with big film feature. SAVOY AND TOWER: Closed. EMPIRE: This new theater will open in September.

Richs and Premier theaters have passed out of existence, both theaters having been demolished the past week.

W. F. GEE.

JERSEY CITY

JERSEY CITY (*Special*).—"On Trial" at the Majestic, June 11-16, gave the best of satisfaction. The house season closed June 16. A big benefit for the Red Cross was held June 17, under auspices of Jersey City Lodge, B. P. O. Elks. The Elk's minstrels was a big card.

Keith's continues to play to capacity business at every performance, June 11-13. The Dunn Sisters made a solid hit with eccentric work; Mahoney and Rogers had bright talk, song and dance. One of the best acts on the stage called "It Can't Be Done," by Phil Ott, Nellie Nelson and Bud Williamson, Lew Hilton and Alice Lazar had a neat turn; an oddity by four Chinese entertainers; William S. Hart in "Wolf Lowery" was the Triangle photoplay. Appearing June 14-16, Burke and Burke, Lockett and Brown, Hardeen, Doc O'Neill, Whitney and Wilson and Charles Ray.

The beach at Palisades Amusement Park resembles a fashion parade these days as the costumes worn by the young women bathers are the latest creations. Outdoor attractions are acrobats and gymnasts.

WALTER C. SMITH.

LOWELL, MASS.

LOWELL, MASS. (*Special*).—B. F. Keith's, June 4, photoplays to crowded houses. The Elmira Club in minstrelsy played to good houses, June 10; photoplays and concert by Keith's orchestra, June 11, 12 and 13. Anita Stewart in "The Girl Philippa," June 14, 15 and 16. Mabel Taliaferro in "The Barricade" and others.

Merrimack Square: Carlyle Blackwell in "The Whip," June 11, 12 and 13, by public request. On the same program motion pictures of Lowell High School Field Day at Spaulding Park.

Photoplays at the Owl, Crown, Royal and Jewel to packed house. Opera House, Academy of Music and Playhouse, dark. Ringling Circus, June 13, with street parade. "Romeo and Juliet" was given June 11, as a Red Cross benefit.

L. C. BOLDUE.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—For the third week of their very successful engagement, the Comic Opera Players sang and danced their way into Nurseryland, and delighted all Richmond, with "The Gingerbread Man" at the Academy of Music, week June 11-16, and with its fanciful lines and jingly rhymes, to say nothing of its many tuneful and beautiful songs, it scored heavily every night before large and enthusiastic audiences, which seemed to want more all the time.

Dan Marble covered himself with glory with his realistic make-up as the Gingerbread Man, and by his delightfully droll singing and dancing; Roger Gray, both as Wondrous Wise, afterwards King Bunn, demonstrated again, that no matter what kind of a part you may give him, he is equal to the occasion; Matt Hanley proved his ability as a character actor by his realistically funny playing of the Good Fairy; George Bogues acted and sang well as Fudge; Billie Bush is an extremely cute and attractive little Margery Daw; Myrtle Jersey, as Jack Horner, and Annette Ford, as Mazie Bon-Bon, both acted and sang delightfully; Alice Hills, who had no speaking part in the play, appeared just long enough to sing two interpolated songs, in which her delightful contralto drew forth decided applause; Royal Cutler, as Simple Simon; Phil Shea, as Fiery Dragon; Ernest Geyer, as Kris Kringle, and every member of the splendid chorus worked with plenty of ginger, spirit and precision, helping the comedians introduce plenty of "pep," with local flavor, with a real, good orchestra, which between the first and second acts of every performance rendered the U. S. Marine Anthem, "Semper Fidelis," composed by John Philip Sousa.

For the fourth week of the highly successful Summer run of the Comic Opera Players at the Academy of Music, will be "The Red Rose." All of the moving picture houses are doing capacity business night and day.

NEAL AND MCCONNELL.

ANN ARBOR

ANN ARBOR, MICH. (*Special*).—Whitney Theater (Don McIntyre, manager): Closed for the season. Frank O'Donnell who has been manager of the Majestic for the past two years will leave Ann Arbor July 1 to become manager of The Butterfield Vaudeville Theater at Kalamazoo, Aug. 1. Mr. O'Donnell has been very successful in Ann Arbor, doing better than any other manager of the Majestic. Orpheum (Wuerth, manager): Paramount pictures to good business. Wuerth (Wuerth, manager): Pictures to big business. Arcade (Moran, manager): World, Metro and other pictures to crowded houses. Rae (Stanchfield, manager): Good business always. Columbia (Mullison, manager): Open Saturday and Sunday.

About fifteen hundred students have left the University of Michigan and gone to war. This has hurt all lines of business and taken a lot of money away from the theatres. William McIntyre, brother of the well known actor Frank McIntyre, is very sick in St. Joseph's Hospital, Ann Arbor.

The University of Michigan Comedy Club which was founded by Norman Hackett a good many years ago, did not give their annual performance this Spring. So many of the students have gone to war that the boys could not give their play. Hackett, who has been playing the past two years with the Wilks Stock Company, in Seattle, made a visit in Ann Arbor for a few days with his college fraternity, Theta Delta Chi. He left for New York City to see about next season's engagement.

DEWITT C. MILLEN.

APPLETON

APPLETON, WIS. (*Special*).—Appleton (Jos. Winninger, manager): "The Girl Who Did Not Care," June 6, 7, picture, to good business. Vaudeville and pictures June 8-10, headlined by Frank and Fanny Miller in "A Bashful Romeo," which was decidedly one of the best sketches ever put on here by two characters. The Lindemanns opened with a sensational tight wire performance. The Majestic Duo, termed a musical novelty, proved to be better with their jokes than musical numbers. The Great Western Four, comedy cowboy quartette, closed the bill. Myrtle Gonzales in "The Girl of Lost Lake" was the curtain raiser. Jos. Winninger proved his all-around efficiency by ably taking the violinist's part in the orchestra last week when Prof. Jebe was unable to attend.

The Rex Stock company at the Bijou are drawing fair crowds.

GUSTAVE KISS.

DECATUR

DECATUR, ILL. (*Special*).—The East End Business Men's Association closed a deal June 8 for the C. W. Campbell shows to show Decatur week June 18. The company carries 28 cars of attractions and a condition put into the contract by the business men was that the shows should be clean in every respect and subject to any kind of inspection that the association might care to have made. It is planned to illuminate the streets near the grounds.

The Orpheum Stock company put on "The Fortune Hunter," and "The Man from Virginia," week June 12. They pleased fairly good houses.

PERCY S. EWING.

FOR SALE OR TO LET

Castle Square Theatre

BOSTON, MASS.

Seating capacity over 1800, can be increased to over 2000 if desirable. Depth of stage from curtain line, 45½ ft. Width of stage, 68 ft. Apron in front of curtain, 5 ft.; 75 ft. high from stage to gridiron. Proscenium opening, 40 ft. wide, 34 ft. high. Stage to fly floor, 29 ft. Cellar to stage, 12 ft.

Auditorium, 80 ft. wide, 85 ft. deep, 70 ft. high.

Over $20,000 worth of scenery in good condition.

Apply to owner,

A. F. ARNOLD

27 State St., Room 66 Boston, Mass.

B. F. Keith's Circuit—
United Booking Offices
(Agency)

A. PAUL KEITH President
E. F. ALBEE
Vice-President and General Manager

For Booking Address
S. K. HODGDON
Palace Theatre Building
New York City

LOUIS BENNISON
130 West 44th Street, New York

BETH LYDY
With "HER SOLDIER BOY"

BILLY B. VAN
Address care DRAMATIC MIRROR.

WILLIAM E. MEEHAN
In "TURN TO THE RIGHT!"
Gaiety Theatre—indefinitely
Direction of WINCHELL SMITH and JOHN L. GOLDEN.

PEGGY O'NEIL
Address care DRAMATIC MIRROR.

CARROLL McCOMAS
IN "SEVEN CHANCES"
Management David Belasco

EDITH LYLE
In "JOHNNY GET YOUR GUN"
Management JOHN CORT

AUGUSTA ANDERSON

Address care DRAMATIC MIRROR.

OTTO KRUGER

Management COHAN & HARRIS

VIOLA KNOTT

LEADING WOMAN
Clifford Devereaux Co.
EN TOUR

Lady Teazle in School for Scandal
Viola in Twelfth Night and Rosalind
Beatrice, Juliet, and Kate Hardcastle

LINA ABARBANELL

FLORA BELLA

Address Dramatic Mirror

ROBERT ELLIOTT

AT LIBERTY Address care DRAMATIC MIRROR.

FREDERIC GRAHAM

Thanks COHAN & HARRIS, ARTHUR HOPKINS and WILLIAM ELLIOTT for offers.

Phone St. Nicholas 9063

SIDNEY PHILLIPS

SHOW OF WONDERS

Management MESSRS. SHUBERT.

MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco

FLORENCE SHIRLEY

Care Nelson 98 Hemenway St., Boston, Mass.

WALTER L. CATLETT

Management Oliver Morosco

"SO LONG LETTY" On Tour

VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Channing Pollock, Rennold Wolf and Clifton Crawford
Direction FRANK EVANS

ADELE BLOOD

In "THE MANNEQUIN"

By EDGAR ALLAN WOOLF Direction AUGUSTIN GLASSMIRE

M. S. BENTHAM, Representative

BRENDA FOWLER

In PETTICOAT POLITICS

By MISS FOWLER Direction JENIE JACOBS

HARRY WEBER
Presents

HERMINE SHONE

REPORTS FROM MIRROR CORRESPONDENTS

MANCHESTER

MANCHESTER, N. H. (*Special*).—Palace, June 14 (William O'Neil, manager): Herman Becker presented a musical comedy in two scenes, "Oh, You Devil," which appeared to please the vaudeville patrons. The Amoskeag Glee Club, a local organization, held the boards for the remainder of the week and drew good houses.

Auditorium, June 12 (George Freeman, superintendent): "Enlighten Thy Daughter," a picture which interested the patrons. Mr. Freeman announces that no more road shows are billed for his theater until Fall.

J. J. MAHONEY.

OTTAWA, ONT.

OTTAWA, ONT. (*Special*).—Russell: The Boston Opera company presented "Faust," June 12-13, and matinee, to very large and pleased audiences. Dominion: "Camp in the Rockies," scored great hit, June 11-13; others who also pleased were Hal and Francis, International Girl, Helen Page and company and Burns and Foran, to the usual capacity business. The Family: Vaudeville and pictures, June 11-16, to very large business.

J. H. DUBÉ.

BILLINGS

BILLINGS, MONT. (*Special*). — Babcock: June 8, John D. Williams presented John Drew in "Major Pendennis." Drew has never appeared to better advantage than in his present vehicle, and in the role of the Major was funny at all times. His supporting company is very evenly balanced and includes Walter Kingsford, John S. O'Brien, Edward Phelan, Charles Kennedy, Harold West, Edith Shayne, Helen MacKellar, Alison Skipworth, Helen Menken, Helen Beaumont, Mary Worth, and Jane Houstan. Al Jolson in "Robinson Crusoe, Jr.," and the original New York cast, including Lawrence D'Orsay, Claude Fleming, and Kitty Doner, June 12. "September Morn," with Ruth Wilkins, June 15.

EDWARD C. MARTS.

ELMIRA

ELMIRA, N. Y. (*Special*).—Old Homestead Octette, May Fletcher, E. J. Moore, Leighton Girls and Alexander, Wanda, The Diving Seal, Burke and Harris, Veita Gould, and the Lunatic Bakers delighted large business at the Majestic, June 11-16. Good pictures drew capacity to the Regent, Colonial, Star, Amusu and Grand.

J. MAXWELL BEERS.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BARRIE Playlets (Chas. Frohman, Inc.): N.Y.C. May 14—June 23.
BIRD of Paradise (Oliver Morosco): Chgo. May 6—indef.
BRAT, The (Oliver Morosco): N.Y.C. March 5—indef.
CLARKE, Harry Corson, and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.
DOLLARS and Sense (Alan Brooks): Chgo. 4—indef.
FAIR and Warmer (Selyn and Co.): Boston Feb 5—indef.
JOHNNY Get Your Gun (John Cort): Pittsburgh May 28—indef.
KNIFE, The (A. H. Woods): N.Y.C. April 23—indef.
MAN Who Came Back, The (William A. Brady): N.Y.C. Sept. 2—indef.
MAN'S Home (Messrs. Shubert): New Haven Conn. 18-20.
MARY'S Ankle (A. H. Woods): Boston 4—indef.
MILLER, Henry: 'Frisco 18—indef.
NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept 14—indef.
PALS First (J. Frel Zimmerman, Jr.): N.Y.C. Feb. 26—indef.
PAWN, The (Plymouth Producing Co.): Chgo. May 21—indef.
SEVEN Chances (David Belasco): Chgo. May 13—indef.
TAILOR-Made Man (Cohan and Harris): Boston March 12—indef.
18TH CHAIR (William Harris): N.Y.C. Nov. 20—indef.
TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept 25—indef.
WANTED—An Alibi (Messrs. Shubert): Albany, N. Y. 18-20.
WASHINGTON Square Players: N.Y.C. Aug. 30—June 30.

PERMANENT STOCK

AKRON, O.: Colonial.
AKRON, O.: Music Hall.
ALTOONA, Pa.: Park.
AUBURNDALE, Mass.: Norumbega Park.
BOSTON: Castle Square.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BRIDGEPORT, Conn.: Park.
CHICAGO: Wilson Avenue.
CLEVELAND: Colonial.
DECATUR, Ill.: Orpheum.
DENVER: Denham.
DETROIT: Garrick.
DULUTH, Minn.: Lyceum.
GREEN BAY, Wis.: Bijou.
HAMILTON, Ont., Can.: Temple.
HARTFORD, Conn.: Parson's.
INDIANAPOLIS, Ind.: Park.
KALAMAZOO, Mich.: Fuller.
LINCOLN, Neb.: Oliver.
LOS ANGELES: Morosco.
LYNN, Mass.: Olympia.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MONTREAL, Can.: Orpheum.
NEWARK, N. J.: Broad Street.
NEWARK, N. J.: Orpheum.
NEW YORK CITY: Hurtig and Seamon.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Lexington.
NIAGARA FALLS, N. Y.: International.
OAKLAND, Cal.: Orpheum.
OAKLAND, Cal.: Playhouse.
PITTSBURGH: Alvin.
PORTLAND, Me.: Jefferson.
PORTLAND, Me.: Keith's.
PORTLAND, Ore.: Baker.
PROVIDENCE: Opera House.
PROVIDENCE: Keith's.
QUINCY, Ill.: Orpheum.
RICHMOND, Ind.: Murray.
RICHMOND, Va.: Academy.
ROCHESTER, N. Y.: Lyceum.
SAGINAW, Mich.: Jefferson.
SALEM: Empire.
SASKATOON, Sask., Can.: Empire.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SCHENECTADY, N. Y.: Van Curler.
SOMERVILLE, Mass.: Somerville.
SPRINGFIELD, Mass.: Court Square.
ST. PAUL: Shubert.
SYRACUSE, N. Y.: Empire.
SYRACUSE, N. Y.: Welling.
TOPEKA, Kan.: Novelty.
TORONTO: Royal Alexandra.
TRENTON, N. J.: Trent.
UNION HILL, N. J.: Hudson.
WASHINGTON, D. C.: Poli's.
WATERBURY, Conn.: Poli's.
WHEELING, W. Va.: Victoria.
WILKES-BARRE, Pa.: Poli's.
WORCESTER, Mass.: Grand.
WORCESTER, Mass.: Worcester.

OPERA AND MUSIC

ABORN Grand Opera Co. (Milton and Sargent Aborn): Washington May 21—indef.
ABORN Grand Opera Co. (Milton and Sargent Aborn): N.Y.C. May 7—indef.
CANARY Cottage (Oliver Morosco): Phila. 11—indef.
DEW Drop Inn (Myron B. Rice, Inc.): Chgo. 17—indef.
HIS Little Widows (G. M. Anderson and Lawrence Weber): N.Y.C. April 30—indef.
HITCHCOCK, Raymond (Cohan and Harris): N.Y.C. 7—indef.
LOVE o' Mike (Elisabeth Marbury and Lee Shubert): N.Y.C. Jan. 15—indef.
MY Lady's Glove (Messrs. Shubert): N.Y.C. 18—indef.
OH Boy! (F. Ray Comstock): N.Y.C. Feb. 20—indef.
PASSING Show of 1917 (Messrs. Shubert): N.Y.C. April 26—indef.
ROBIN HOOD (Walker and Stevens): Hancock, Mich., 20; Ishpeming 21, Marquette 22, Sault Ste. Marie 23, Toronto 25—indef.
SHOW of Wonders (Messrs. Shubert): Chgo. May 16—indef.
SMARTER Set (T. L. Corwell): N.Y.C. 18-23.
VERY Good Eddie (Marbury-Comstock): Frisco, 10-23.
WHEN Johnny Comes Marching Home (F. C. Whitney): N.Y.C. May 7—indef.
YOU'RE in Love (Arthur Hammerstein): N.Y.C. Feb. 8—indef.
ZIEGFELD Follies of 1917 (Florenz Ziegfeld, Jr.): N.Y.C. 12—indef.

CIRCUS

BARNES, Al G.: Elensburg, Wash., 20; Toppenish 21, Kennewick 22, Walla Walla 23.
GENTRY Brothers: Cleveland 16-23.
HAGENBECK: Davenport, Ia., 20; Cedar Rapids 21, Waterloo 22, Rochester, Minn., 23.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

MEN

Ames Robert, Julian Anhalt.
Bottomley Roland, Cecil J. Bowser, Andrew Byrne, Clodah, Milton L., George G. Coogan, Harry Cowan.
De Haven, Charles, Harry Delmar, Charlie Delecker, Raymond P. Ducias.
Elkas, Edward.
Fraser, Robert.
Gamble, Frederick, Ed. Graham, Bob Green, Lee Groves, Hatton and Bradford, E. F. Hayd, Frank Herbert, Oscar F. Hodge, Percy Hopper, Benj. Horning.
Jacobi, Victor.
Keeley, Francis W.
Lonegan, Lester, Henry Lonty, McCallum, H. M., Vini Martin, Mortimer Martini, Lew Medbury, Louis Mountfoy, W. Jeff Murphy.
Norris, William.
Palmer, Lew, Polanck Brothers.
Robson, Robert.
Smith, Lester A., H. A. Sullivan.
Valsey, Graham, Max Van Mitzel, Louis Vance.
Wade, Claude, Chester S. Warner, Gill Wells.

WOMEN

Alexander, M. A., Luella Arnold.
Benton, Marie-Louise, Dix Beulah, Edith R. Black, Fleta Jan Brown.
Campbell, Vivian, Corinne Cantwell, Cherwin Cheatle, Dalberg, C., Rhoda Darlington, Dorothy Dunn.
Ensal, Ora.
Fay, Effie, Tess Fletcher, Mrs. Clyde Franklin.
Graham, S. T.
Hall, Jane, Margaret Hall, Ruby Hallier, Laura Hamilton, Clara Turner Hammond.
Kidd, Marguerite.
Laurent, Rosie, Lora Lawrence, Florence Hart Lee, Jane Lippincott, Lillian Lorraine, Marie, Anna, Fern E. Marshall, Albini Meditz, Pendleton, Florence.
Rapport, H. M., Lillian Rhodes, Florence Roberts, Henrietta Rosman.
St. Leon, Ida, Grayce Scott, Viola Scott, D. M. Stevens, Violet Stuart.
Trevar, Ethel.
Veness, Amy.
Wadell, Gladys, Olive Watson, Gladys Webster, Ada May Weeks, Mary Worth.

We Did It For Them—We Can Do It For You

PHONE BRYANT 1930

CABLE ADDRESS "NEEDLES" NEW YORK [A. B. C. CODE USED] VIA WESTERN UNION

OFFICES OF
EDGAR SELDEN
1531-1537 BROADWAY
NEW YORK

April 16th 1917.

Mr. Lynde Denig,
Dramatic Mirror,
1498-1506 B'way,
New York City.
Dear Sir:-

In submitting my subscription for The New York Dramatic Mirror, it is with the desire to obtain all of the trade news of the motion picture industry, and speaking things activities, classified and condensed for [illegible] information.

Present day conditions not permitting a perusal of the countless publications devoted to these subjects, I have learned to look to the New York Dramatic Mirror as the equivalent of what The Literary Digest is to the news of the universe. Your paper is invaluable.

Appreciatively,

RS/ML

JARVIS THEATRE COMPANY

E. CLEMENT JARVIS, Prop
OWNING AND OPERATING THE
"ORPHEUM" and "GARDEN"
MOTION PICTURE THEATRES

OFFICE, ORPHEUM THEATRE BLDG. CONTINUOUS PERFORMANCE

LANSING, MICH. 3/20/17

New York Dramatic Mirror.
New York,N.Y.

Gentlemen:- This will acknowledge receipt of your kind favor of the 17th.containing letter to Mr. Meredith.

We ahve written him and hope to hear from him shortly.

Wish to thank you sincerely for your interest in this matter also your kindness as regards printing our opinion from the exhibitor's standpoint.Have only been in this business three years but have learned a lot of things, some of which wouldn't look good in print.However,will send you something later on when we are not so busy.

Might add that we consider the Mirror's criticisms as of first importanceand appreciate particularly the advice given to exhibitors regarding the box-office value of the various features.We have found your reviews of inestimable help in our open booking policy.

Thanking you again for your courtesies,we are,

Yours truly,
Jarvis Theatre Co.
E. Clement Jarvis

PALMYRA OPERA HOUSE

H. LAVERILL, Lessee and Manager
PALMYRA . . . NEW YORK
ROAD ATTRACTIONS VAUDEVILLE
FEATURE PHOTO PLAYS

Palmyra, April 8, 1917.

Dramatic Mirror,
New York City.

Gentlemen:-

I have read the"Mirror " every week for the past sixteen years, ever since I have been in the show business, and have a file of them. I could not be in any branch of the show business or moving picture business without " The Mirror".

The subscription comes in the name of my brother, H.E. Averill with whom I am engaged in the newspaper business also.

I always regarded the Mirror's views on travelling shows as almost correct years ago when road shows were so plentiful and now I book all my feature pictures from your weekly reviews of the "features for the week."

Very Truly,
H E Averill

New Family Theatre

The Photo Theatre De Luxe
[illegible]

[illegible], Ala. March 1st. 191 7.

Mr. Adam Hull Shirk,
Motion Picture Editor,
Dramatic Mirror,
New York, N. Y.

Dear Mr. Shirk:-

In reply to your letter of Jan. 16th. in which you make a general appeal to Managers of Photo-Play Theatres, to give their views on the present difficulties in operation of same, wish to say that this has been covered so thoroughly by various people all over the United States that there does seem little left to find fault with, however I am going to give you a la George Ade Fable, of what I think is wrong with the business. As to furnishing a photograph, I have several of the Theatre, and am sending what I think is the best one, but as for one of the Manager, nothing doing, I dont wish for any offers from as I know my photograph would bring plenty from the producing companies

This gives me an opportunity to tell you that I go more by the reviews as published in the Mirror, than by any other other paper. I find them indispensible in doing business, with best wishes I am,

Very truly yours,
E. M. Simons

TERRE HAUTE'S FINEST THEATRE
Playing Exclusively High Grade Attractions

C. S. AND C. AM CO LESSEES

GRAND OPERA HOUSE

TERRE HAUTE, INDIANA

EDW. F. GALLIGAN Resident Manager

Dramatic Mirror Co. Terre Haute Ind April 21st. 191 7
New York City;
Gentlemen.

Your letter to hand and beg to say that you can put the above theatre on your list of subscribers for one year and the reduced rate as quoted for a year. I wish to thank you for the sample copies sent the theatre and to congratulate you on the handsome and very interesting sheet that you are now issuing. It surely takes a leading place in the field of amusement journals. It covers all the showworld in an uptodate manner and every theatre manager should have it on file in his office.
It will surely enjoy great success from a meritorious standpoint
With best wishes I am as ever,

Yours truly
Ed Galligan
Manager Grand Opera House
Terre Haute, Ind.

Proof from Dramatic Mirror Letter File

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

A. E. SMITH RE-ELECTED HEAD OF VITAGRAPH

J. Stuart Blackton, Vice-President—F. H. Hitchcock Is Chairman

Albert E. Smith was re-elected President and Treasurer of the Vitagraph Company of America at a meeting held on June 14. Commodore J. Stuart Blackton was re-elected Vice-President and Secretary. Former Postmaster General Frank H. Hitchcock was elected chairman of the Board of Directors and General Council of the company.

Prior to the election of officers a meeting of stockholders was held, at which those selected as directors were Albert E. Smith, J. Stuart Blackton, Walter W. Irwin, Clendennin J. Ryan, H. H. Vreeland and Frank H. Hitchcock.

Immediately following the selection of directors, Messrs. Smith and Blackton were re-elected by the unanimous vote of the Board.

The Board of Directors was in session for several hours, at which production plans were discussed for the forthcoming year.

While everything appeared to have been going at top speed at the Big V. studios in Brooklyn and at Hollywood, California, upon leaving the meeting, Walter W. Irwin, general manager of V. L. S. E., the sales organization for Greater Vitagraph, predicted that within seventy-two hours the two big studios would be far outstripping any previous effort.

WAR CO-OPERATION COMMITTEE TO MEET JUNE 22

Scheduled Gathering Postponed—George Creel to Be Present

The meeting of the War Co-operation Committee, scheduled for June 15, has been postponed to 11 o'clock, Friday morning, June 22, at which time George Creel, Chairman of the Committee on Public Information, will be present to outline the purposes of this committee, which was recently appointed by President Wilson, and to set forth the various ways in which the co-operation of the industry is desired.

D. W. Griffith is Chairman of the Committee; Wm. L. Sherrill, Vice-Chairman. The members are: Arthur S. Friend, Richard A. Rowland, P. A. Powers, John R. Freuler, Ricord Gradwell, J. A. Berst, Walter W. Irwin, W. R. Rothacker, J. E. Brulatour, J. H. Hallberg, Walter J. Moore, Arthur James, Lee A. Ochs, Samuel H. Trigger, Louis F. Blumenthal, Louis L. Levine, S. A. Lynch.

A full bushel basket of mail, directed to the popular World stars, is received every day at the World studio.

Campbell Studio.

GEORGE BEBAN, MOROSCO-PARAMOUNT STAR.

Warning his son against bananas or spaghetti for fear he will develop his naturally inherited bent for Italian character acting, at which Beban himself has no peer. Like most parental admonition this seems to be falling on deaf ears—it did! The boy makes his screen debut in support of his father in "The Cook of Canyon Camp."

H. O. DAVIS, NEW STUDIO HEAD OF TRIANGLE, AND WHAT HE PLANS TO DO

The Perfect Program His Aim—Reaching the Public Direct His Purpose—To Build the Organization and Build Pictures His Intention

H. O. Davis, late head of affairs at Universal City, has transferred his allegiance to the Triangle Producing Organization—that much has been told. Thomas H. Ince is no longer with the company, having disposed of his holdings in both the New York Motion Picture Corporation and Triangle, the sum involved being $750,000. This much, also, is now public property. There may, however, be some new and interesting information in the plans of H. O. Davis as outlined generally by him to a MIRROR representative.

Said Mr. Davis: "I am to be in charge of all productions made by Triangle, and by that I mean *all*. My purpose is to build the organization and build pictures under my direction. My time will be about equally divided between the Pacific and the Atlantic Coasts, and while there will be no change in the present personnel of the companies, there will be additions and also more companies, which means a greatly increased output.

"But what I intend to achieve," he continued, "is a perfect and complete program—from which the exhibitor may select a weekly service that will fulfil the requirements of his patronage. He will not have to take what he knows will not please his audiences so that he will enjoy all the advantages of an open market system and encounter none of its disadvantages. I may as well state frankly, now, that I am not in favor of the open market. I believe the program is the logical method—but that program must be a real weekly service, it must be complete and so good that the exhibitor will not have to go hunting about to find what he wants. Compare the film business with the clothing store: A mercantile establishment will carry dress suits, let us say, and overalls—white kid gloves and motormens' mittens. There is something there for everybody. Why cannot the program be carried out on the same lines? It is ridiculous to suppose that we all have the same tastes in pictures any more than we have in food. The showman must give his patrons what they want and will pay for week after week.

"So Triangle program will be as complete as possible. Naturally the Keystone comedies will be retained, and there will be the five reel features and so on. But I am going to make it so dependable, so satisfactory that the exhibitors will not even think of seeking for attractions in the open market."

Mr. Davis declared that there would be complete harmony and co-operation between the producing and distributing organizations. "Mr. Lynch and I," he said, "are hand-in-glove in this work. We are going to work together for Triangle."

He drew a sheet of paper toward him and penciled a rough diagram to illustrate his next point:

"If you were planning to sell clothing or some other goods to the people," he observed, "how would you go about it? You would appeal directly to them, wouldn't you? Why do you and I eat certain breakfast foods in the morning? Because they have been brought directly to our attention—to use a trade expression, we have been 'sold' these goods. Very well. Here, let us say, is the producer; here at a point further along, is the distributor—further along are the exchanges. From them radiate the exhibitors. The film passes through many hands and may be cut and changed. As it is passed from one to another it is 'kissed good-bye' by its previous possessor and it is up to the next man to make enough out of it to pay his bills. It reaches the exhibitor—maybe he cuts it up a bit before it finally reaches the consumer—the public. Now we intend to make one long jump—from the producer to the public. The exhibitors are our salesmen. If you were trying to sell a good line of merchandise you wouldn't send out a drummer with a frayed collar and unshaven face, would you? Well, the exhibitor is the drummer. He sells our goods to the public. He must keep his house in order. He must have good music if any. He must use our advertising matter and not interpolate his own. This may sound radical, but it is my idea of developing the business—if the exhibitors will not live up to our requirements in these respects, we will not sell them Triangle service."

COMPLETE ORGANIZATION OF GOLDWYN DISTRIBUTING CORPORATION EFFECTED

Officers Elected and Branch Offices and Managers Are Named at Important Meeting

Complete organization has been effected by Goldwyn Distributing Corporation, recently chartered at Albany, N. Y., with a capital stock of $1,000,000 to handle the Goldwyn Pictures releases throughout the United States. The following officers were elected: President, Samuel Goldfish; vice president, Archibald Selwyn; vice president, Alfred Weiss; vice president, F. B. Warren; treasurer, Gabriel L. Hess.

At this meeting announcement was made that branch offices had been opened in the following cities in charge of the men named below:

Atlanta, Arthur Lucas; Boston, Harry F. Campbell, 40-44 Piedmont Street; Buffalo, George A. Hickey, 200 Pearl Street; Chicago, F. M. Brockell, 110 South State Street; Cincinnati, C. C. Hite, 215 East Fifth Street; Cleveland, H. A. Bandy; Dallas, Louis H. Remy; Denver, Walter S. Rand, 1,440 Welton Street; Detroit, Abraham L. Shapiro, Peter Smith Building, Griswold and State Streets; Kansas City, Richard Robertson; Los Angeles, G. C. Parsons; Minneapolis, R. E. Bradford; New York, Samuel Eckman, 509 Fifth Avenue; Philadelphia, George T. Ames; Pittsburgh, C. C. McKibbin, 1,201 Liberty Avenue; San Francisco, Charles M. Simmons; St. Louis, Floyd Lewis, 3,312 Lindell Avenue; Seattle, C. F. Hill.

The street locations of the offices listed above without addresses are soon to be announced. A branch will also be opened in Washington, D. C., within a fortnight.

Goldwyn Pictures, Ltd., of Canada, with head offices in Toronto, has opened the following branches in the Dominion:

Toronto, W. J. Reid, 37 Yonge Street; Calgary, H. L. Nathanson, 315 MacLean Street; Montreal, E. English, 337 Bleury Street; St. John, I. Sourkes, 19 Market Square; Vancouver, William Hansher, 304 Orpheum Block; Winnipeg, L. Kaufman, 48 Aiken Block.

In the brief period of sixty days Goldwyn virtually has girdled the North American continent and is rapidly arranging for expansion southward.

Mr. Goldfish will be the active head of the Goldwyn distributing system, which is pioneering again by introducing new methods into film salesmanship. Incidentally, for the first time in the history of the motion picture industry Goldwyn will establish a simultaneous release of its productions around the world, the same pictures appearing on the same days in the United States, Canada, Australia, Great Britain, and other lands.

In the management and operation of the distributing corporation Mr. Goldfish will be actively assisted by Alfred Weiss and F. B. Warren, the two vice presidents, who are specializing in establishing the closest possible relations with the exhibitors of the country. Mr. Weiss has been an important factor in both the Mutual and Triangle organizations, and Mr. Warren has been publisher and editor of important newspapers in Chicago, St. Louis, New York, and elsewhere.

H. B. VARNER WILL BE CANDIDATE FOR NATIONAL LEAGUE PRESIDENCY

Will Be Backed by Strong Delegations from South—North Carolinians Hold Three-Day Convention

WRIGHTSVILLE BEACH, N. C. (*Special*).—Announcement is made that Henry B. Varner, of Lexington, N. C., Secretary of North Carolina local of the Exhibitors' League, will be presented to the National Convention at Chicago for the office of President of the Motion Picture Exhibitors' League of America, to succeed Lee A. Ochs, incumbent. He will be backed by solid and strong delegations from North and South Carolina and Virginia, and assurances are already in hand of support from six other strongly organized States, according to the action of the North Carolina League in its fourth annual convention which closed here recently.

Mr. Varner attained national prominence through his various strong fights before Congress during the past two years, first a year ago, when he personally and alone defeated the proposed one-half of one per cent. tax on theaters' gross receipts, and more recently when he, Percy W. Wells and A. F. Sams did much toward procuring an eleventh hour relief for the popular-priced theaters of the nation in the proposed War Revenue bill. Since Mr. Varner's recent victory in Washington, very urgent telegrams and letters, assuring him of support from Maine to California, have been pouring into the office of the North Carolina Secretary. A. F. Sams, of Winston-Salem, in proposing Mr. Varner's candidacy declared that the National League, as now composed and handled, was badly in need of rejuvenation, so that it could become the power that was intended for it.

A committee was appointed to boost Mr. Varner's campaign, and ample funds will be raised to bring the drive on Chicago to a successful culmination. The North Carolina, South Carolina and Virginia delegations will go to Chicago in a private Pullman, and will carry with them D. M. Bain, of Wilmington, publicity manager of the Howard-Wells Amusement Company, who will act as secretary and publicity manager to the three delegations while in Chicago.

The North Carolina League transacted much business during its three days' session, and again made history for pioneer achievements when on the opening day a resolution was adopted requesting every member to contribute one day's receipts each month for the entire duration of the war to the National Red Cross Society for its military work "In appreciation of the recognition given motion pictures by the Senate Finance Committee as an educational factor in the nation and entitled to special recognition as such," and in further demonstrating that in fighting the war tax the North Carolina League was not endeavoring to evade doing their "bit" in support of the war, but simply acting in defense of the small exhibitor of the nation, which constitutes the backbone of the industry.

Percy W. Wells, Henry B. Varner and A. F. Sams remain at the helm of the destinies of the North Carolina League, having been unanimously re-elected to the office of president, secretary and attorney, respectively. The former two officers, together with S. T. White of Greenville, R. D. Craver of Charlotte, and B. H. Stephens of Wilmington, will constitute the Governing Board of the League for the coming year.

Raleigh was selected as the place for the mid-winter convention of the League, to be held in December or January.

Copyright, Lumiere.
MARGUERITE SNOW.

She has been making a picture in Trenton, Ontario, with Holbrook Blinn and Barry O'Neil for the Canadian National Features, Ltd., and has returned to New York. She is now considering several New York engagements, as well as one from California. She last appeared with George M. Cohan in "Broadway Jones."

CHARLES SEAY TO DIRECT BOBBY CONNELLY

Vitagraph Engages Him for Special Feature Works

"Charley" Seay, formerly director for Edison, Equitable and Moss, and until recently a writer of State rights scenarios, has been engaged by Greater Vitagraph to direct little Bobby Connelly. He succeeds Wesley Ruggles, who has been drafted to direct Blue Ribbon features.

Mr. Ruggles, who left Keystone to join Vitagraph a few months ago, was placed in charge of the "Bobby Series," the new feature in which Vitagraph's wonderful boy will be featured this Fall.

It has not been decided who Mr. Ruggles will direct among the more mature stars, but it is probable that he will take charge of Mildred Manning.

Mr. Seay began work with Bobby Connelly the latter part of last week and he will carry him through the last five pictures of the "Bobby Series." He and Bobby already are fast friends and Andre Roosevelt, production manager for Vitagraph, thinks they are a good combination. During his connection with the Edison Company, Mr. Seay produced a number of "kid" features and he is also noted as the director of "A Daughter of the Sea," "Within the Enemy's Lines," and "Fantasma."

Mr. Seay is a Southerner, a native of Atlanta, and is a graduate of the University of the South, Sewanee, Tenn.

NOTABLE CAST FOR MRS. CASTLE'S SECOND PATHE FEATURE

Frank Crane Will Direct—Showmen Eager for Picture

Mrs. Vernon Castle," the best-known, best-dressed woman in America," is now finishing her second Pathe feature produced at her special studio.

That newspapers, exhibitors and public are eager for news of her activities can be seen by the great number of inquiries received at the Pathe executive offices.

Theater men from all sections of the United States express their belief in Mrs. Castle's drawing power as a screen star.

A splendid cast supports Mrs. Vernon Castle in her second Pathe picture. Because of his fine work in the first production, Elliott Dexter was again engaged as leading man. The rest of the cast includes Edwin Hoyt, Frank Sheridan, Reginald Mason, Fred Teden, Ethel Grey Terry, Frank Monroe and Julia Stewart. Mr. Teden and Mr. Monroe both had important parts in two of the biggest stage successes of the past theatrical season, "Upstairs and Down" and "Cheating Cheaters." Ethel Grey Terry, Frank Sheridan and Reginald Mason are well-known on the screen. Such a cast is typical of the organization which has been built under Supervising Director George Fitzmaurice, for the production of all the Castle pictures.

Frank Crane is one of the best directors in the industry and this picture is under his direction. His belief is that the big underlying theme which actuates Mrs. Castle throughout the picture, will be a great single factor in its success.

THE SPECTATOR

THE Spectator is minded to make this number of his vacation comments the last for the present. Perhaps some day, if the fates are kind and the opportunity offers, he may come back again and air his ideas. This, then, is the final instalment—or shall we call it the last reel of a four-reel special; or, better still, a reissue, since reissues have lately been in fashion? "Reissue" seems a pretty good word under the circumstances, especially as it is intended to devote this week's remarks to a restatement of some of the basic principles of motion picture construction and expression, which were formerly discussed in this department of THE MIRROR.

* * *

There is abundant call for such a discussion. Too many—far too many—pretentious pictures of the present day display on their faces the fact that their makers have given little thought to the theory or technique of this new medium of expression, which they so lightly play with—or if they have given thought it would appear to have been misdirected. There is no cause for wonder that this is so. On the contrary, there might well be wonder if it were not so. As remarked on this page two weeks ago, the entire life of motion picture dramatic art, counting from the first demonstrations by D. W. Griffith that there might be such an art, dates back less than ten years. That which has been accomplished in nine or ten years seems the more amazing the more we think of it. Digressing a moment, let us imagine that it was the printing press instead of the motion picture that was invented a quarter of a century ago and that about ten years ago some Fielding or Cervantes discovered that by its means fiction stories might be distributed broadcast for the amusement of the people and the profit of the writers and publishers. Supposing also that the new art progressed as rapidly as have the pictures and that there was a rush of aspirants from every walk of life to dabble in authorship and publishing, in what sort of condition would we find literature, magazine editing, and bookmaking at the present time? To ask this question is but to answer it. The illiterate, crazy rubbish that we would have on our book shelves and news stands can be imagined without any excessive effort.

* * *

And yet we old birds—ten years old—complain because merchants and mechanics, salesmen and bankers step gaily into the motion picture field and try to make motion pictures, which we criticize because they show no evidence of thought or knowledge of theory and technique. And we are outraged because cultured people from other branches of art step in still more gaily and calmly announce that they propose to show us the real heights to which motion pictures may be elevated. It surely reads like a huge joke, doesn't it? Ten-year-olds preaching to two-year-olds. The truth is we are all children—only the younger ones have not yet found it out.

* * *

By this sort of reasoning it might be argued that The Spectator is nothing less than presumptuous in assuming to lay down basic principles of motion picture expression, and the point is no doubt well taken. Nevertheless, discussion is the thing out of which may come ultimate good, and whether the theories expounded and in some degree developed by The Spectator when he himself was a two-year-old are well founded or not, they are the only theories thus far advanced as the foundation for a distinctive motion picture method of expression. This we may well call the Griffith school, because it was Griffith who mainly developed and demonstrated it by actual example. It is the school which is followed by nine-tenths of the producers today, although very few of them now realize where it originated. Even those who adhere to technique borrowed from the stage because they themselves come from the stage are forced to employ Griffith discoveries to greater or less extent. If they didn't their pictures would be sorry specimens indeed.

* * *

The motion picture as a means of telling a story differs in so many ways from the stage on the one hand and from the written word on the other that it cannot rightly be compared to either alone. It must be compared to both together, and in addition it must be compared to the art of the painter and the art of the sculptor. It embraces all arts and, more than all, borrows from nature itself and from the actual realities of life. All other arts are artificial; the motion picture in its most effective form is a reflection of reality, or what may be made to appear reality. It is this semblance of reality or realism in a well-told motion picture story that constitutes its greatest charm. When we see a picture play that we can believe might be a reproduction of something actually happening before our eyes we give way to the illusion—we forget for the time that we are looking at an acted play and our emotions respond as they would in life. It is a measure of any great artist's greatness to be able to take us out of ourselves—be he writer, actor, speaker, singer, or painter. So it is with the motion picture, with this added power, that we can be made to believe that the things we see are records of actual life.

* * *

This being so, that the great charm of the motion picture drama is its illusion of reality, it follows that any interruption of this illusion or anything that betrays this illusion is destructive of the picture's charm. Sets that we know are not as they would be in life; stagey acting that we cannot help but feel is mere acting and not as human beings would act; costumes or matters of detail whose incongruity give us a shock; breaks in the continuity that set us wondering how a character could get from one scene to another in the sixteenth of a second; titles or speeches that are not in harmony with the characters or the situations, are only a few of those things that can break the illusion of reality. Even so-called artistic lightings or over-artistic settings when they go beyond the possibilities of reality may be dangerous. We may not be conscious always that our illusions are destroyed, but we have lost our tense interest without realizing the cause.

* * *

All this, of course, is aside from the quality of the story that is being told. The story must interest in any event, just as it must interest in a stage play or a written novel, and it must have its tense situations and its climaxes as it would in the other mediums of fiction. But in the motion picture the necessity for realism would seem to be the greater because the picture has no appeal to the ear to aid in its effect on the emotions and it can have little recourse to words except in meager subtitles. Even the motion picture farce or burlesque depends on realism for its greatest effect. Compare a Keystone comedy with almost any of its wretched imitators and note the difference—there is always in a Keystone some sort of a reason for the things that happen—an appeal to reality.

* * *

It is the foundation of the Griffith school of direction that the viewers must be made to believe, and for that reason he early rejected the stagey style of acting. For a time he employed an exaggerated form of suspended action; he would hold his characters motionless at each change of expression. Some of his imitators follow this method to this day, although Griffith abandoned it five years ago because it was not human.

* * *

The Griffith switchback from one parallel line of action to another was an indirect result of the theory that the motion picture may create an illusion of reality. Instead of arising from an accident in assembling a picture, as some people have supposed, this greatest of all contributions to motion picture technique was the fruit of careful study and analysis. To gain the greatest effect on the mind, so Griffith argued, the motion picture must conform to the operations of the mind. Nothing in human life can move more quickly than the mind he explained to this writer one day some eight years ago, before he had developed the switchback to the point now generally practiced. In recalling and visualizing any event the human mind will flash from one point to another with lightning rapidity. Let any reader visualize some event that he has previously seen or heard about and he will find himself cutting from one part of the scene to another—his mind will even cut to close-ups of the faces and to other locations as the characters involved come up in the recollection. So the cut-back would seem to be based on sound psychological conditions, but to understand the theory is one thing, to put it into effective practice is another. This is where the artist enters into the matter.

* * *

How tame and unreal and ineffective, then, must be the stage form of expression, with its long drawn-out scenes, when employed in motion pictures! Time and the continued perfection of the motion picture as an art and as a medium of expression will verify the theories explained above. And now, dear readers, good-bye again, and may the motion picture continue on in its glorious progress to power and greatness, undreamed of by you or by

THE SPECTATOR.

EAGLE CAPTURES CHILD IN NEW SELIG PICTURE

Startling Effect Introduced—Other News of Interest

The Selig Polyscope Company announces an unusual release in General Film Service for Saturday, June 23. The release is entitled "In the Talons of an Eagle," and one of the climaxes shows a gigantic eagle swooping down on a baby's crib and carrying away the child in its talons. Later the baby is rescued from the eagle's nest after a fierce battle. The episode is said to be both exciting and novel.

"The Right of Might" is the title of the two-reel drama released on Monday, June 18, in General Film Service. The drama is said to be very gripping and to convincingly prove that power and riches are not the only vital factors in this world. There is promised an all-star cast, good photoplay and a series of exciting situations.

The Treasury Department, Washington, D. C., has written an unsolicited compliment to the Selig Polyscope Company for the company's action in preparing plastic art film in connection with its picture play releases. Assistant Secretary of the Treasury Crosby writes: "The design is exceedingly spirited and patriotic and would well deserve the caption, "The Spirit of 1917." The practical patriotism you have evidenced in volunteering your facilities for free advertising of the Liberty Loan bonds is heartily appreciated."

OLGA PETROVA HAS BEEN HERE FOR SIX YEARS

June 20 Marked Sixth Anniversary of Her Arrival in America

Madame Petrova has been six years in America. June 20 marked the anniversary of the distinguished Russian artiste's arrival in this country. Up to that time she had won a most enviable reputation on the Continent and in England as a vaudeville artist of remarkable skill and versatility. Her beautiful soprano voice, and her notable imitation of birds have made her one of the most popular stars in vaudeville. She had also gained prominence as an interviewer and dramatic writer on the London *Tribune* when her remarkable performance upon the stage attracted the attention of Jesse L. Lasky, who was visiting Europe for the express purpose of finding talent for his joint enterprise with Henry B. Harris, the "Folies Bergeres."

Several months ago she rejoined Mr. Lasky in his newer field of endeavor, becoming a Lasky star in Paramount pictures. Her first production, "The Undying Flame," has already been presented to the public and has been received with unqualified approbation on the part of the press and public. Madame Petrova is now at work upon an adaptation of George Broadhurst's great drama "The Law of the Land," being staged at the Eastern studios of the Famous Players-Lasky Corporation under the direction of Maurice Tourneur.

Madame Petrova is truly an international character, having been born in Warsaw, educated in Paris, London, and Brussels, and being a resident of the United States for the last six years.

VERSATILE VIVIAN MARTIN IN NEW ROLE

Morosco Star as Bricklayer's Daughter —Pennington Picture Ready

Vivian Martin is rapidly establishing a well deserved reputation for her versatility. The Morosco-Pallas star appeared not long ago as a sales girl in a curiosity shop and gave a remarkably clever exhibition of fancy dancing in another production after playing a wax model in the production of that name.

Now, in "A Kiss for Susie," she is Susie Nolan, the energetic daughter of Jim Nolan, a brick layer. She brings her father's lunch to him every day and meets Phil Burnham, a wealthy young chap, who has turned hod carrier in order to learn the contracting business from the ground up—in more senses than one.

The cast, in addition to Tom Forman, includes John Burton, Jack Nelson, Pauline Perry and Chris Lynton.

"Forbidden Paths," an original story by Eve Unsell, adapted by Beatrice De Mille and Leighton Osmun, presents Vivian Martin and Sessue Hayakawa on the screen together for the first time. For this Paramount picture, Miss Martin was transferred from the Morosco studio to the Lasky studio where the picture was staged under the direction of Robert Thornby. Important members of the cast are Tom Forman, James Neill, Paul Weigel, Ernest Joy and Carmen Phillips.

"The Little Boy Scout," starring Ann Pennington and written by Charles Sarver, has been completed at the Famous Players studio under the direction of Francis J. Grandon and will be released by Paramount on June 28. This production marks the reappearance of Miss Pennington upon the screen after a Winter spent on tour with the Ziegfeld Follies. As in the Summer of 1916, Miss Pennington will divide her time between the New Amsterdam Theater and the Famous Players studio.

In this production, Troop No. 100 of the Boy Scouts of America and a full company of U. S. Regulars from Fort Totten play prominent parts.

Among the well known players who appear in support of Miss Pennington, in "The Little Boy Scout," are Owen Moore, Harry Lee, Fraunie Fraunholtz and Marcia Harris.

ESSANAY URGES "COMMUNITY ADS"

New Ideas Suggested to Aid the Exhibitors

One phase of theater advertising which seems to have been overlooked by so many exhibitors is the "community ad." In this day of intensive advertising it has become necessary to adopt every possible method to secure the greatest possible results. The old cut and dried policies are gradually being forced into the discard.

In an endeavor to furnish a substitute which can be used in a great many instances, the Essanay Company is suggesting the use of these "community ads" in all cases where the nature of the subjects to be exploited is such that a successful campaign of this nature can be carried on. The response with which this plan has been met by enterprising exhibitors and the results which have been obtained show that this field opens up a new opportunity for arousing public interest.

Probably the most apt example of how this idea can be worked is supplied by the method used by theater managers in "putting over" "Skinner's Dress Suit." Clothing stores, shoe stores, haberdashers, have all immediately seen the advantage to be derived from co-operating with the exhibitor in boosting this subject and incidentally their own business.

CHANGES IN WORLD RELEASES ARE ANNOUNCED

"Jerry-for-Short" Moved Up to August 13—Other Alterations

The new World-Brady-made photoplay, "Jerry-for-Short," in which little Madge Evans makes her first appearance as a star, has been moved up from its position at the far end of the line, and will be published August 13, throwing several kinks into the previous arrangement of later releases.

According to present schedule "Jerry-for-Short" will be followed August 20 by Ethel Clayton in "Souls Adrift"; August 27, Montague Love, June Elvidge and Arthur Ashley in "The Guardian"; Sept. 3, Alexandra Carlisle in a dramatization of a very popular novel; Sept. 10, Carlyle Blackwell, June Elvidge and Arthur Ashley in "The Marriage Market"; Sept. 17, Ethel Clayton in "The Woman Beneath"; Sept. 24, Kitty Gordon in "The Beloved Adventuress."

This keeps the schedule of practically ready plays up to the minimum of three months ahead, with an ever increasing flock of pictures in the immediate offering. Six directors are always working in the World's studio, and it is a fixed rule of the Brady direction that the actual making of any World play shall not take up more than three weeks' time.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR'S *purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)*

W. W. IRWIN

W. W. IRWIN, general manager of the V. L. S. E. is representative of the type of film executive who regards the industry in a broad and general sense and not from the limited outlook of their own personal sphere. He has a bird's-eye view of the entire moving picture field, not only as regards its condition in this country, but also in its relation to Europe and wherever the films have reached."

"It is impossible to state too strongly my faith in the value of the moving pictures from an historical and educational standpoint, as well as in the interests of pure entertainment," Mr. Irwin said. "Just as the telegraph, the newspapers and increased facilities for travel have served to break down prejudices all over the world, so will the spread of the moving pictures make for better and more sympathetic understanding of other places and people. In a way that no other medium can, the films are giving us a vivid picture of the various inhabitants of the universe, their customs, geography and the social ideas presented in their drama. In all my work with the moving pictures, I try to keep in mind their relation to other industries and to life as a whole. It is also well to contrast the particular stage of development under which we are working with the one that has gone before, and the stages that are sure to follow. In this business above all others one should consider each phase as a link in a chain and must keep the entire chain in mind. Much encouragement may be drawn from the enormous strides of the industry in its comparatively short history. At the present time it is difficult to realize that less than twenty years ago it was nothing more than a scientific curiosity."

"This attitude," says Mr. Irwin, "works out particularly well in relation to Vitagraph, which is one of the pioneer companies, and has grown up as it were with the growth of the industry itself. Those constituting Vitagraph by keeping their ear to the ground and not missing a single sign of the change in public taste have carried the company from its experimental stages to its present position where it is able to give the last word in popular demands. Our viewpoint must always be a bit ahead of the requirements of the moment for increasing artistic effect in pictures has educated the public mind to increasingly critical standards."

It is obvious that Mr. Irwin stands for the broader, more generous attitude toward the film industry and that, in regarding the situation as a whole, he has been all the more able to do justice to the details of his own work.

SENNETT'S PLANS STILL UNKNOWN

Up to the moment of going to press nothing had been announced concerning the future activities of Mack Sennett. Whether he will remain with Triangle or go elsewhere is entirely problematical, but there is a hint that a few days will decide the plans of the noted comedy producer.

CAMERAGRAPH HEAD MARRIED

Frank R. Abrams, president and general manager of the Cameragraph Film Manufacturing Company, Inc., New York City, was married to Miss Ethel Levey, Sunday, June 17, at the home of the bride, 985 Aldus Street, Bronx.

BRYANT WASHBURN,
Essanay.

BILLIE BURKE,
Famous Players-Paramount.

KIPLING'S "NAULAHKA" TO BE PATHE FEATURE

Antonio Moreno Will Have Lead in Astra Production

In line with Pathe's policy to secure the best stories, best authors and best productions for the motion picture public of the world, contracts have been signed with the Astra Film Corporation for the production of "The Naulahka," one of Rudyard Kipling's famous stories.

Work on this production will begin very shortly. Antonio Moreno, the Vitagraph star who recently signed with Astra, will be one of the regular stars on the Pathe program, and will take the part of Nick Garvin, the western hero of the story. Helene Chadwick, who was featured in "The Challenge," and has done good work in "Blind Man's Luck" and other Gold Roosters, will play the part of Kate, the girl in the story who deems it her mission to uplift the Oriental women.

Warner Oland, who has achieved screen fame by his portrayal of Baron Huroki in "Patria" and who takes the part of Richard Carslake, the villain, in "The Fatal Ring," will play the Rajah. Louis J. Gasnier, president of the Astra, will secure the services of a well-known dancer to play the part of Sitabhai, the Gypsy Queen, who from the harem of the Rajah rules the Kingdom.

George Fitzmaurice, who spent much of his life in the Orient and whose knowledge of all Eastern people and customs has been acquired first hand, will direct the picture.

Rudyard Kipling in the midst of his war work and war activities, took time to criticize and co-operate in the writing of this scenario.

Good dramatic story, worth-while actors and actresses, an excellent director and a well-known author promise to make "The Naulahka" one of the best Gold Roosters on the Pathe program.

HAVE NARROW ESCAPE

Burton Holmes and Party in Danger from Volcano

Cable advises last week from Burton Holmes, the world's greatest traveler who is now in Australia making travel pictures for the Paramount Pictures Corporation, told of his having narrowly escaping death in Hawaii, while obtaining some wonderful pictures of the enormous eruption of the volcano in Hawaii. The cable states: "Party barely escaped death from eruption. Trip delayed two weeks. Letter follows."

In the party with Mr. Holmes was his wife, Louis Francis Brown, his business manager, Herford Tyne Cowling, formerly Chief Cinematographer of the Reclamation Service of the United States Government, who is chief of the photographic staff traveling with the Holmes party; Mrs. Brown, and a number of attaches, who are doing special work for the Paramount Pictures Corporation in interest of the future weekly travel pictures that will be issued as Paramount-Burton Holmes Travel Pictures.

U. S. ENLARGES STUDIOS

Also Engage New Players for Black Diamond Comedies

The United States Motion Picture Corporation are enlarging their studio in Wilkes Barre, Pennsylvania, and have engaged a number of new players for the future single reel Black Diamond comedies, which will be released by Paramount Pictures Corporation to all exhibitors.

So successful have been the Black Diamond comedies since they have been taken over by the Paramount organization that it has become necessary to enlarge the plant and studio, making it possible to present more elaborate productions and to keep more than one company busy at a time.

During the past week additional players have been secured by the company who will surround Beatrice Joy, the leading lady.

J. O. Walsh, president of the company, in speaking of the future work of his company, stated that nothing would be left undone to make these single reel comedies big features.

NEXT HOYT COMEDY

"A Rag Baby" is the title of the Hoyt comedy to be released by the Selig Polyscope Company in K. E. S. E. service on July 9. Wm. Fables, James Harris and Amy Dennis star in a production which carried one of Hoyt's most laughable plots but which also presents the very latest ideas in film comedy. The Selig Company points to the fact that these comedies are devoid of comedy policemen, automobile chases and pincushions. The K. E. S. E. reports that the Hoyt comedies are being received everywhere with favor.

Sol and Irving Lesser, who are distributors of all-star feature films on the Coast, visited Bessie Barriscale's studio in Hollywood during the past week, and then made a call on J. Warren Kerrigan. They found both stars hard at work to get their first productions, "Rose O'Paradise" and "A Man's Man," over the release plate late in August.

WILLIAM FOX — A MAN WHO HAS DONE THINGS IN AND FOR THE FILM INDUSTRY

"I PREFER to act rather than talk—" William Fox, president of the Fox Film Corporation, tilted back his swivel chair and gazed reflectively across the green baize-covered table at the crimson hangings of his office. He puffed meditatively upon his cigar and finally smiled. And when William Fox smiles, you realize why he has become a leader in his work, why he is successful as an executive. It is magnetic, that smile of his, and from your first impression (if you have not previously known him) that he is a somewhat austere individual, you gravitate to an opinion diametrically opposite.

We are in the habit of forming opinions of people whom we know only by reputation on the basis of their public enterprises. Fox pictures have become world famous—it is almost, if not quite, possible to say that the "sun never sets on the Fox flag." As a consequence, we have all of us built up differing opinions regarding the man. And ten to one none of them have been anything like the original.

After talking awhile with Mr. Fox, you begin to see that he is, first of all, a decidedly agreeable person to meet; second, that he has the courage of his convictions; third, that once convinced he isn't at all likely to be swayed from the course he has set out to follow. You add other and various qualities, such as shrewdness in its highest sense, business acumen and persistency. And, furthermore, you realize very quickly that he means literally what he says. He likes to do things, is continually doing something for the cause of pictures. But he isn't at all anxious to talk about it.

"Anyway," he smiled, in the beginning of an interview, gained after some persuasion, and in answer to a query, "it would take a pretty good prophet to say just what conditions may be six months or a year hence, wouldn't it? And besides, I haven't a great deal of use for those persons who are always breaking into print with prophecies."

What is a "Vampire"?

The subject of the so-called "Vampire" pictures, and the acting of Theda Bara, seemed to arise spontaneously. Mr. Fox smiled again:

"I've never been able," he declared, "to discover what a vampire picture is. I've looked up the word in Webster and if the definition is to be accepted literally, I'm quite sure we have never made a 'vampire' film. Besides, you must remember that we have presented Miss Bara in such pictures

WILLIAM FOX.

as 'East Lynne,' 'The Two Orphans,' and even as Juliet in Shakespeare's tragedy. So it can scarcely be said that she is identified with 'vampire' pictures. The truth about it is we try to supply Miss Bara with the pictures in which the public likes best to see her. And that's all there is to it.

"There is one thing I must say, however," he went on, warming up to the subject: "We have never made a picture that we could not release; we have never made a picture that has been 'turned down' by the censors. And you won't find the police closing up theaters where Fox films are on exhibition. Why, just to-day, the Board of Review saw a new picture of ours, called 'When a Man Sees Red.' We had been gratuitously assured by some of our friends that it would not get by the censors. The Board of Review committee reported that it was one of the best pictures they had seen and volunteered to write us a letter of commendation.

"The Sincerest Form of Flattery"

"You know," he pursued, after a moment, in which he relighted his cigar and smoked reflectively, "people generally are more or less prone to imitate. It is so in this business. When a picture is produced that is a success, there follows a flood of similar features. So you will find Fox films are widely imitated; but most of the time they overstep the bounds. And when they do, they get into trouble. Our pictures are popular all over the world. Why? There must be something, some little touch, that finds a response with the public? Isn't it so? What other explanation is there?"

"What of the open market vs. program?" The question was one that is being asked very generally these days, and Mr. Fox nodded.

"We are leaving that to our exhibitors. We are asking them which they prefer. Their answers will determine the policy of the company."

The word "exhibitors" brought up a new train of thought.

A Real Achievement

"I think," he observed, "the one thing that I have accomplished of recent times which gives me the most satisfaction is what I have succeeded in doing on behalf of the exhibitors in the matter of the recently proposed war tax. Wait—" He pressed a bell and a clerk appeared. "Bring me some of those letters and wires regarding the tax question," said Mr. Fox. Presently they arrived—a sheaf of them. "These," he resumed, "will show what I mean. And you can imagine that they are very gratifying. It has been borne in upon me quite emphatically that the producers are inclined in many cases to ignore the exhibitor when it comes to real assistance, despite their protestations of being always ready to aid. I believe that my work at the Capitol was really a practical help to exhibitors."

The wires and letters were from officials of many of the largest leagues of exhibitors throughout the country, and each contained a grateful recognition of the efforts put forth in their behalf by William Fox and his organization. The "poor man's theater" escaped a tax burden which might have proved fatal to many houses, and from the tone of the messages of thanks, it was evident that William Fox was very largely responsible for the successful outcome of the endeavor to show the people at Washington the hardship a tax would have worked upon the film showmen. Expert accountants employed by the Fox Company visited hundreds of houses and obtained actual figures of their financial standing. This mass of evidence was submitted to officials at the Capitol. The word of these men was considered sufficient, it appears, and without further investigation the proposed tax levy on the receipts of theaters charging under 25 cents admission was abandoned.

Some Early History

To those who know William Fox's record it will not be news to recall the great fight he waged against the so-called "film trust." "If that fight hadn't been won," he affirmed, "there would probably be nothing yet but two-reel pictures; the names of actors would not appear on the screen and we would scarcely be able today to point with pride to the industry as fifth in importance in this country. Incidentally, I notice that in the 'Seven Wonders of the New World,' recently designated, the motion picture also ranks fifth."

* * *

So it may be seen that the film industry owes much to William Fox. It will perhaps be gathered from this somewhat sketchy picture of the man that behind his rather austere demeanor there exists a personality at once kindly, thoughtful and forceful. Without exaggeration it can be justly said that he is one of the really big men in the motion picture business.—A. H. SHIRK.

William P. S. Earle, who directed "Within the Law" for Greater Vitagraph, has just recently completed "Mary Jane's Pa," a forthcoming Blue Ribbon feature with Marc MacDermott and Mildred Manning in the star roles.

PEGGY HYLAND,
in "Persuasive Peggy."
The first release of Mayfair Production.

CONSIDER SPECIFICATIONS

Film Containers Subject of Inspection by N. A. M. P. I.

The Transportation Committee of the National Association of the Motion Picture Industry held an important meeting at the headquarters in the Times Building on Wednesday afternoon for the purpose of considering the specifications which have been proposed for motion picture film containers by the Bureau of Explosives.

William L. Sherrill, president, Frohman Amusement Corporation, presided as chairman, and the following companies were represented: Paramount Pictures Corporation, Allan Rock; Metro Pictures Corporation, W. E. Atkinson; Goldwyn Pictures, R. E. Blaisdell; Artcraft Pictures, H. S. Clark; Vitagraph, V. L. S. E., A. I. Segal; Pathe Exchange, A. E. Rousseau; E. I. S. Dixon Boardman; World Film Corporation, G. J. Schaefer; William L. Sherry Feature Film Company, J. C. Clark.

Walter S. Topping, Assistant Chief Inspector of the Bureau of Explosives, explained the purpose of the specifications and several new types of film shipping cases which in many respects are approved by the Bureau of Explosives, were inspected by the representatives present.

A committee consisting of Allan Rock, of Paramount, H. S. Clark, Artcraft, and A. I. Segal, V. L. S. E., was appointed to submit various types of metal fasteners to be attached to the film cases so as to conform to the proposed regulations as Inspector Topping stated that it was only a question of time when the use of the web or leather straps which are now used on film cases would be discontinued.

It was estimated that there are about fifty thousand of the square type of film cases now in use by the various branches of the industry and it is the desire of the committee to devise plans for continuing the use of these cases by conforming to the new specifications thereby saving the distributing companies and exchanges many thousands of dollars during the year.

FILM AS EVIDENCE

SAN FRANCISCO, (*Special*).—One thousand feet of moving picture film, taken three minutes after a bomb explosion here last July which claimed ten lives, were again offered as evidence by the prosecution in the trial of Mrs. Rena Mooney for murder, growing out of the explosion.

"FANS" TO BE APPEALED TO IN CAMPAIGN

Pathe Plans to Reach All Film Lovers with Publicity for "Fatal Ring"

Plans to reach every motion picture "fan" in the country have been perfected by Pathe in connection with the publicity for Pearl White's new serial, released July 8, entitled "The Fatal Ring."

The Hearst papers throughout the country, with their immense circulation, will carry large display ads on this serial, together with news stories and reviews of the various episodes of the serial, in addition to pictures of the stars and a novelization of the serial. Other newspapers in the large cities in the United States and the newspapers in the smaller towns will also carry large display ads and considerable publicity on the stories. Many of them will print the novelization of the film story.

In "The Fatal Ring" Pearl White plays the part of Pearl Standish, a rich girl who has so much money she does not appreciate what money can buy for her.

In the supporting cast of "The Fatal Ring" are Warner Oland, Ruby Hoffman, Earle Fox, Henry Gsell, and others who have made names for themselves in serials and features.

Warner Oland as Baron Huroki in "Patria" set a standard for finished and polished screen work. In "The Fatal Ring" he takes the part of Richard Carslake, the villain, who is forever frustrating Pearl in her attempts to secure the ring and secure immunity from the followers of the Violet God.

Ruby Hoffman is well known from the many features in which she has been starred. This is her first serial.

CHARLES RAY OUT OF TRIANGLE

Charles Ray, erstwhile leading juvenile with Triangle, is no longer with the company. No definite reason is given for his leaving, but it is believed that some technicality in contract arrangement was involved. Mr. Ray has not announced his plans for the future, but it is rumored he may later sign with Thos. H. Ince.

WORK ON RUSSIAN FILMS

Shepard and Van Loan to Do Much of Titling and Editing

Much of the titling and editing of the Russian Art films has been entrusted to Shepard and Van Loan, known as experts in this line of work.

These young men, who only recently opened offices in the Godfrey Building, are very well known in the industry. H. H. Van Loan was for three years Publicity Manager of the Universal Film Co., and H. J. Shepard was for a long time connected with the same company, at the head of various departments.

The first big deal put over by the firm was the "Allenbaugh Process," which was announced in all the trade papers last week, and, which is interesting the entire industry at present.

Shepard and Van Loan are equipped to take a production in its crude form if it shows possibilities; build it up and present it as a finished product so that it will be able to go out and bring in the money. They are thoroughly equipped to do this sort of work, and, are the first ones to open such an office.

"Doubtless we will have imitators in a very short time," says Shepard, "but never competitors."

MADGE KENNEDY,
In Her First Goldwyn Picture.

"THE IMMIGRANT"—MUTUAL.
Charles Chaplin, Edna Purviance, John Jasper.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen

TRIGGER PLANS CHAIN OF THEATERS IN THIS STATE

Leases Park Theater, Corona, as First Link—H. W. Rosenthal, Manager

Samuel Trigger, president of Manhattan Local, of the Exhibitors League, and one of the livest wires in the business, has leased the Park Theater, Corona, L. I., as the first link in a chain of theaters for motion pictures he plans to develop in Greater New York. Harold W. Rosenthal, an exhibitor of wide experience and exceptional managerial ability, is active manager of the Park, which opens next month, and will be general manager of the circuit.

Last Saturday was the occasion of the grand opening of the "Ben Hur" dining and dancing palace, operated by Sam Trigger at City Island. A large number of motion picture folk attended the affair.

NEW YORK'S DELEGATES

List of Those Chosen to Go to Chicago, July 14 to 22

Thomas Howard, State Secretary of the Exhibitors' League, announces that the following were elected delegates at Albany Convention, to the National Convention in Chicago, July 14 to 22:

Manhattan: William Hilkemeier, Sidney Cohen, I. Hartstall, I. Ascher, Dave Picker, S. Rhonheimer, Grant Anson, Thomas Howard, Frank Gorman, L. Blumenthal.
Brooklyn: A. J. Stockhammer, William Brandt, Mr. Hollander.
Utica: A. Tait, Jr., J. Donlon.
Little Falls: W. L. Linton.
Rochester: W. L. Hubbard.
Buffalo: Ira Mosher.
Albany: Mr. Tuckno, J. Walker.
Cohoes: L. A. Buettner.

New York State locals are advised by Mr. Howard to send in their per capita tax if they wish representation at Chicago.

BIG THEATER FOR FILMS

Lincoln Square, at Decatur, Ill., Is to Be Converted

DECATUR, ILL. (*Special*).—Nate Erber, of Danville, Ill., has taken a ten-year lease on the Lincoln Square Theater and will immediately convert it into a picture house. Associated with Mr. Erber will be John Harrison, of Danville. Mr. Erber is also the owner of a picture theater in Danville but expects to spend considerable of his time in Decatur. The Lincoln Square will be opened for pictures some time in July. Last year's legitimate shows were not successful financially and Decatur will probably be without any more for some time.

PERCY S. EWING.

HOYT'S "A BRASS MONKEY."
(Selig.)

WILLIAM DESMOND.
In "Paws of the Bear"—Triangle.

FIRST DAY AT THE EXHIBITORS' EXPOSITION IS GOLDWYN'S

Company Wins Honor of Opening Annual Show—"Mae Marsh Day" Is Inaugural Event

Goldwyn Pictures Corporation has won the honor of opening the annual exposition of the Motion Picture Exhibitors League, to be held in the Coliseum, Chicago, beginning Saturday, July 14.

The first day of the convention will be known and advertised as Mae Marsh day and the famous little star of "The Birth Of A Nation," "Intolerance" and other famous pictures, will arrive in Chicago on the morning of the fourteenth, accompanied by Samuel Goldfish and other officers of the Goldwyn organization. Both Goldwyn and Ludwig Schindler, general manager of the exposition, are working in conjunction with the Goldwyn Chicago offices to make this the most distinctive day of the big show and to provide a novel setting for Miss Marsh.

Hugo Bailin, William H. Cotton, Goldwyns artist-specialists, and Herbert Messmore, scenic constructor and technical director, are building and designing special settings for the Goldwyn booths at the Coliseum and will journey to Chicago to erect them. Miss Marsh herself has a big surprise in store for the screen fans of Chicago and all the surrounding territory who will attend the show.

A late cable from Mary Garden, now in Paris, brings the information that she may arrive in America a day or two after the Chicago exposition has opened, but she gives the assurance that she, too, will journey to Chicago to appear at the exposition during the following week, as the closing day comes July 22.

F. M. Brockell, manager of Goldwyn's Chicago offices, will be in active charge of this company's Coliseum exhibit and handle the local arrangements for Miss Marsh's appearance.

WISCONSIN SESSION

Exhibitors Meet in Convention and Elect Chicago Delegates

MILWAUKEE, WIS. (*Special*).—The Wisconsin Motion Picture Men's Association assembled recently in convention and chose delegates to the Chicago National gathering July 14 to 22. There was good attendance at the assembly and much of interest was discussed. A vote favorable to Summer closing of picture houses was taken and the deposit system was scored roundly.

J. W. Sherwood, of Madison, was elected director of the state organization, while the following delegates were elected to the Chicago convention: J. Grauman, George Fischer, Henry Trinz, of Milwaukee; Thos. A. Lee, Fond du Lac; H. Rhode, Kenosha; while the following were elected alternates, Mr. Fisher, Madison; Mr. Langmeek, Frank Cook, Frank Brimmer, Henry Langheinrich, Milwaukee.

NOVEL LOBBY DISPLAY

When "Teddy at the Trottle," one of the most amusing of the Keystone comedies recently released on the Triangle program, was shown at the Woodley Theater in Los Angeles, the occasion was signalized by an unusually effective and novel lobby display.

An exact reproduction of the interior of a locomotive was erected above the ticket-office with life-sized colored figures of Gloria Swanson and Teddy, the canine hero of the story, placed on either side of the cab.

BETTER FILMS DISCUSSED

Charities Conference Takes Up Subject of Children's Pictures

Better motion pictures for young people was one of the subjects discussed by delegates to the great National Conference of Charities and Correction to Pittsburgh, June 6 to June 13. No conference of similar character approaches this one in magnitude. There were 4,500 registered delegates interested in all phases of social work and drawn from every State of the Union.

The National Board of Review and the National Committee for Better Films presented a program in co-operation with the Children's Service Bureau of Pittsburgh, which demonstrated the kind of pictures which are most attractive for young people. This included the "Primrose Ring," Paramount, a hospital story in which Mae Murray starred; a comedy, and a Pictograph. The program was well received.

Those opening the discussion were Orrin G. Cocks of the National Board of Review and Miriam Schoenfeld of the Children's Service Bureau of Pittsburgh.

"The Honor System," a nine-reel dramatic Fox production of prison conditions in Arizona, was presented to the delegates on Saturday, June 9, through the co-operation of the National Board of Review. This convention called together the foremost prison and correctional workers of the United States. The picture was used to illustrate the assistance which could be rendered by the motion picture industry in popularizing social ideas.

CONVENTION AT NEW ORLEANS

July 4 Is Date Set for Session of Louisiana Showmen

Louisiana Exhibitors will meet in convention July 4, at New Orleans. At this time the benefits of a healthy state organization will be pointed out to the visitors and it is hoped to form an effective state body. True to the New Orleans traditions, liberal provisions have been made for the entertainment of everybody present. There are to be banquets, smokers and automobile rides. Major Behrman will deliver the address of welcome and it is expected that Governor Pleasant will be present and give the visitors a talk, as will other prominent politicians of the State. A motion picture of the principal events of the convention will be taken and each exhibitor will be furnished with a print to run in his theater.

The committees appointed to look after the visitors and the convention are: Finance committee, E. V. Richards, Jr., of the Saenger Amusement company; M. Baer, Napoleon Theater, and N. Sobel, Washington Theater.

Entertainment, Mr. Tansey, Folly Theater, Algiers; Ross Hardenbrook, Royal Theater; Mr. Mars, Mars Theater.

Publicity, B. F. Brennan, Iberville Theater; M. H. Jacobs, Poplar Theater, and R. J. Brunett, Harlequin Theater.

Invitation, Nathan Ehrlich, Isis; J. Alsina, Famous Theater, and Bertrand Kern, Happy Hour Theater.

The F. I. L. M. club members will assist in the entertainment of the guests and subscriptions to the entertainment have been liberal.

"VARIETY DAY" URGED

General Film Suggests Plan for Varying Programs

Novel yet attractive has been the suggestion made by General Film Company in a circular to exhibitors urging them to devote one or two days a week to what is termed a Variety Day. The plan is meeting with excellent response and the response is growing. A new kind of motion picture exhibition has been inaugurated, causing somewhat of a revolution in the established methods of motion picture entertainment.

In its circular letter General Film urges the variety day, which in other words is a day given to a complete program of good, snappy one-reel, two-reel and three-reel pictures. This leaves out entirely the traditional five-reel feature.

Says General Film in its communication: "Exhibitors all over the country, men who have made a success of the show business and who are continually and watchfully keeping their fingers upon the public pulse, are beginning to vary their plan of showing five-reel and six-reel pictures throughout the week. They replace one or two such programs with something different, a day of short length pictures all selected for their especial worth. And the public likes the change. It is high time that you become aware of the popularity of such a program and give it a good trial."

It is General Film that has most successfully held that length is not the thing that makes a "feature" nowadays. The acclaim given such two-reel subjects as the O. Henry stories and the Black Cat stories goes far toward bearing out the point made in the circular.

GET "PEDDLER" ANYWAY

Although the U. S. Amusement Corporation production of "The Peddler," with Joe Welsh in the leading role, was originally intended to be a special for independent release, universal demand from exhibitors using the program has caused the producers to announce it as a regular Art Dramas feature.

MADGE EVANS.
Peerless-World.

"FALL OF THE ROMANOFFS."
Iliodor.

INDEPENDENT FEATURES | # The OPEN MARKET | STATE RIGHTS

MAYFAIRERS RETURN

Peggy Hyland and Company Back from Long Island

Peggy Hyland and her company of players, including her leading man, "Bill" Davidson, have returned from Long Island where they have spent the last few weeks filming the exterior scenes of the first Mayfair production, "Persuasive Peggy," under the direction of Charles Brabin.

M. A. Schlesinger, president of the company, has expressed the greatest satisfaction on the beautiful settings used as backgrounds for these scenes and also complimented the entire cast for the excellent work they have done thus far.

Now that the exteriors are filmed the studios bustle daily with activity as some "sets" are erected while others are "struck." Stage hands, carpenters and electricians find plenty to do as no effort is being spared to make this production meet the greatest expectations of state right buyers and exhibitors.

A number of scenes will be exceptionally beautiful and artistry will be the keynote throughout.

In "Bill" Davidson, Miss Hyland finds a leading man well adapted to play opposite her and she is making her characterization all that could possibly be desired.

Although everybody connected with the production is working hard, there is no rush and every detail receives the greatest consideration.

SELZNICK GETS "ON TRIAL"

Exhibitors May Now Book Picturization of Drama

"On Trial," a photodrama made from the sensationally successful drama that ran a whole year in New York, has been secured by Lewis J. Selznick for the territory covered by his New York and Chicago exchanges. Exhibitors in New York State may now book this picture through the Selznick exchanges. It was last week's Rialto Theater attraction.

This great picture is the first to be sellected by the National Exhibitors Circuit, an organization of exhibitors formed to secure for the exhibitor a certain number of guaranteed box-office attractions. Recognizing the advantage of distributing through the Selznick organization, the circuit transfered to them the rights for the territory mentioned.

LINCOLN PICTURES ATTRACT

Globe Theater Patronized by Remarkable Audiences

Aside from those who are attracted to the Lincoln Cycle pictures by a sincere interest in the tremendous personality whose life story is their subject, the big audiences which attend the Globe Theater number hundreds who are drawn by the superior entertainment offered by these Chapin masterpieces. The boyhood days of the great President as shown in the features "My Mother" and "My Father" are pictorial records of joyous adventure. The happenings of Lincoln's early life in and around his frontier home, which played so great a part in the formation of his character, were, many of them, of a deliciously comic nature, and they have been pictured by Mr. Chapin with such a wealth of sympathetic understanding as to become irresistibly laughter-provoking.

Globe audiences these days are in themselves extraordinarily interesting as showing the cosmopolitan appeal of the Chapin pictures. Clergymen, educators, historians, school children, and "movie" patrons seeking the best possible entertainment only are to be found in equal numbers in the gatherings.

"COME THROUGH" AT BROADWAY

The Universal Film Manufacturing Company is presenting George Bronson Howard's latest work for the screen as a States right picture at the Broadway Theater, where it is attracting unusual attention. It is a seven-reel epic of the underworld entitled "Come Through," and stars Herbert Rawlinson, supported by Alice Lake and a large cast. Jack Conway is the director. It is said to introduce some of the most effective dance numbers ever seen on the screen. Miss Lake, with Franklyn Farnum, Bluebird star, was recently awarded a prize for dancing in a Los Angeles contest, and she is widely known as a dancer here and abroad.

STUDIES HUMAN NATURE

The secret of her success in the creation of the character of "The Modern Eve," as portrayed in the forthcoming multiple-reel morality drama, "The Curse of Eve," which will shortly be given its debut by the Corona Cinema Company, is due to five weeks of careful study of human nature and a week of solitary confinement in the hills of Southern California, according to Enid Markey, who has scored her screen triumph in this production.

IN STATE RIGHTS TRADE CIRCLES

Nat A. Magner, well-known theatrical manager, arrived in New York from his headquarters in San Francisco last week to close contracts with stage attractions and artists for next season. The evening of his arrival he strolled down Broadway from the Knickerbocker Hotel and dropped into the Broadway Theater, where Edgar Lewis's special picture "The Bar Sinister" is enjoying a successful run. Mr. Magner liked the production so well that he bought it immediately from Frank Hall, who controls the world rights.

* * * *

The New Jersey rights for the latest A. H. Jacobs Photoplays, Inc., production, Jane Grey in "Her Fighting Chance," have been bought by A. L. Messer, of Newark, N. J.

Frank Hall, who controls the world rights for the new Jane Grey feature, has also started to dispose of foreign territory.

Norway, Sweden, Denmark, and South America have all been taken by Aragon & Carlton through their New York office in the Times Building, while Australia, New Zealand, Java, and adjacent islands were bought by William A. Vogel.

The New Jersey territory will be booked by Mr. Messer through his Newark Exchange, in the Proctor Theater Building.

* * * *

Billy West, the King-Bee star, has arrived on Broadway, New York. His comedies, of course, are meant. At the moment of writing four Broadway movie house managers are competing with each other for the first and exclusive showing of the series of two-reelers in which West appears. L. J. Selznick holds the New York State rights of the pictures.

* * * *

"The Deemster," with Derwent Hall Caine, son of the great Manx author, in the star role, has been sold in several foreign countries within the past fortnight. Mr. Jury, of London, bought it for England and the United Kingdom, while J. L. Nerlien, Ltd., of Christiania, Norway, bought the rights to Norway, Sweden, and Denmark. The Commonwealth, of Australia and New Zealand, were the buyers for their countries, and Regal Films, Ltd., of Toronto, Canada, through N. L. Nathanson and A. S. Aronson, managing director and secretary, respectively, secured the rights to Canada.

Negotiations are pending through J. Frank Brockliss and W. E. Shallenberger with buyers for several other countries where Hall Caine's name is a most potent drawing power for any theater.

* * * *

ITHACA, N. Y. (*Special*).—A unanimous vote of "perfect" has been given to "The Great White Trail," the first super-feature release by The Whartons, by the National Board of Review. Following its view of the picture the board voted to call the picture excellent in its every particular. Not a change was suggested nor a foot cut.

* * * *

"All through the Middle West and down into Texas, wherever I went, exhibitors all spoke of Lewis J. Selznick in terms of gratitude as the father of open booking," says Sol J. Berman, manager of the New York exchange of the Selznick Enterprises. Mr. Berman has just returned from a business trip, in the course of which he visited the principal cities of the Middle West and Eastern Texas.

"MAD MONK" FILM IS NEARLY READY

Mlle. Galanta, a Find, Expected to Create Sensation in Picture

Herbert Brenon has almost completed his noteworthy cast for his new State rights picture, "The Fall of the Romanoffs," featuring Iliodor, the "Mad Monk," on which he has been working for five weeks at his studio on Hudson Heights. If he continues at the rapid pace at which he has been going America will soon have the opportunity of seeing for itself the conditions that led up to the recent revolution in Russia and the sensational disclosures of the Monk Iliodor, who for a year has been a refugee in New York.

With Iliodor acting his own role, Nance O'Neil as the Czarina, Alfred Hickman as the Czar, Edward Connelly as Rasputin, Mlle. E. Katerina Galanta as Anna, the girl who was the immediate cause of Rasputin's downfall and death, and Conway Tearle as the young Prince, Herbert Brenon's selection of players is one that challenges State rights buyers and the public, while William E. Shay and Mlle. Marcelle complete the remarkable cast.

Unless Mr. Brenon and all those who have seen her are very much mistaken the appearance of Mlle. Galanta, a "find" of Mr. Brenon's, will create a sensation. She is a young Russian girl who came to this country two years ago with the Russian Ballet and appeared in both the Metropolitan and Manhattan Opera Houses. When the company returned to Europe earlier in the season she remained in this country and was engaged for the dancing girl in "The Wanderer," where her dancing was quite a feature of the performance. It was during her engagement there that Herbert Brenon first was struck by her exceptional talent both as a dancer and actress. She is a beautiful girl, tall and slim, and with features peculiarly suited to the screen. She has a most remarkable power of facial expression. Every emotion is portrayed on her mobile face.

What is expected to score the greatest dramatic triumph ever experienced by Mary Pickford in addition to presenting a particularly timely film production, has just been completed at the Lasky studios, Hollywood. The new picture, to be released by Artcraft on July 2, has been antly titled "The Little American," and discloses a story of powerful patriotic appeal staged under the personal direction of Cecil B. De Mille.

WHARTONS MAKING FILMS FOR THE RED CROSS

Will Be Free to All Theaters and No Charge for Production

ITHACA, N. Y. (*Special*).—The fire of battle, the rushing work of the Red Cross, the horrors of war without the aid of nurses and the vast aid of this branch of the military—all these things are to be shown in a motion picture which The Whartons are making without remuneration to be used during the week of President Wilson's drive for a hundred million dollars for the Red Cross.

The picture is being made for use in the vicinity of Rochester, which is to endeavor to raise a million dollars as its share of the grand total. The drive is being made under the direction of George Eastman, who for the first time in Rochester's history, has taken a personal direction of a campaign.

Leopold D. Wharton, the director of "The Great White Trail," with John K. Holbrook, head of the photographic department, Levi Bacon, camera man, Marshall Francisco, head of the developing department, and LeRoy Baker, chief of the mechanical department, have left for Rochester, to assemble the National Guard and the Red Cross unit there, and transfer them into motion picture actors and actresses for the purpose of the picture. Naturally, the film is to be furnished free to all motion picture theaters for use in the campaign, and may be used nationally.

"LONE WOLF," JULY 1

Will Start Run at Broadway—Brenon the Producer

The Herbert Brenon Film Corporation announced that "The Lone Wolf," the production on which Herbert Brenon has been working for so many months, will open an indefinite engagement at the Broadway Theater, Sunday, July 1. "The Lone Wolf" is a picturization of the sensational novel by Louis Joseph Vance, for which every theatrical and picture producer in the world joined in a mad dash immediately after its appearance on the market, as its tense story piling surprise upon thrill made it an ideal subject for visualization upon either screen or stage.

Mr. Brenon wishes it to be thoroughly understood that "The Lone Wolf" goes into the Broadway as a big picture production for an indefinite run. There will be no advance showing for either trade press or exhibitors. "The Lone Wolf" is a great big production which is to stand on its merits in competition with any other regular theatrical attractions.

LOIS MEREDITH'S FIRST

"Voice from the Mist" to Inaugurate New Productions

The scenario department of Lois Meredith Pictures, Inc., announce that they have selected a story for the first of six seven-reelers starring Miss Meredith, to be released by Superlative Pictures Corporation.

The story, a timely subject, written by Winnifred Dunn, is now in the hands of the scenario department. Miss Meredith's cast is being rapidly assembled and will start work shortly. William Robert Coleman will direct the picture with Marcel Morhange as technical director. Mr. Morhange is a French director of the old school, and has been recognized for his excellent work with Fox and Selznick. The producing and laboratory work will be supervised by A. J. Danziger.

The working title of the picture will be "A Voice from the Mist."

WMHC.

JANE COWL
In Goldwyn Pictures.

"PARENTAGE" TO BE AT RIALTO; ALSO IN CHICAGO

Production Highly Praised by S. L. Rothapfel and Others

Managing Director Rothapfel, who has been highly enthusiastic regarding Hobart Henley's thought film of real life, "Parentage," since he first saw it screened, has booked that feature for his Rialto Theater, for the week of July 8.

This showing will take the place of a "run" on Broadway, as Mr. Seng, who is presenting "Parentage" believes that these so called "runs," have lost their significance.

The producers, he thinks, loses money on these forced runs and intelligent buyers and exhibitors no longer consider them a mark of quality.

Mr. Seng has implicit confidence in "Parentage," as a picture for the masses and the classes, for the largest of cities, and the smallest of towns, which can be shown anywhere in the United States, successfully at from 10 to 50 cents.

Mr. Rothapfel frankly stated that he booked "Parentage," because he considered it one of the most human character portrayals that he has ever seen screened, and a feature in which the types are the most distinctive and realistic.

He will place his stamp of personal guarantee upon "Parentage," in his own daily newspaper advertising presenting it to his patrons. Supplementing Mr. Rothapfel's own campaign in the greater city, Mr. Seng will depart from the usual custom of marketing state rights by continuing his advertising to the public after the Rialto showing. This publicity will be of great aid to exhibitors who book "Parentage," in and around New York through the Selznick exchange.

Aaron Jones, who is just as enthusiastic about "Parentage," will parallel Mr. Rothapfel's showing, as far as advertising goes, when he opens for a run with "Parentage," at his beautiful Colonial Theater, Chicago, during convention week, July 15.

Mr. Jones, whose judgment about film matters is authoritative, stated that, with the exception of one or two massive spectacles, he considered "Parentage" the best combination of entertainment value and advertising possibilities he had ever seen. He classed it as the best box-office value of the 10 to 50 cent class he had ever presented.

Not only have Mr. Rothapfel, Mr. Selznick and Mr. Jones acclaimed "Parentage," but every review from the trade papers has been just as unanimous in praising the production.

These reviews complete, exactly as published, will be reprinted in booklet form to be distributed to the state right buyers or exhibitors.

Editorial Observations

By Adam Hull Shirk

"THE NEGLECTED WIFE."
Pathe Serial.

ACTORS SPEAK TITLES ELIMINATED BY CENSORS

Mastbaum Introduces Novel Idea for "On Trial"

PHILADELPHIA, PA. (*Special*).—Notwithstanding that the Pennsylvania State Board of Censors have again asserted their authority in forcing the elimination of several important titles, Managing Director Stanley V. Mastbaum of the Stanley Company during the week of June 18 presented the film version of the famous play "On Trial," at the Stanley Theater, Philadelphia.

The picturization of the drama, while more elaborate, as to detail than the spoken play, is nevertheless a faithful offering of the play and the Essanay Company believed when they had completed it that they had achieved a success of such wholesome tendencies as to make a strong appeal to every class of picture devotees and has been inspected by the premier motion picture men of America. It was not thought for an instant that the titles or any scene would even offend, and capable judges are of the opinion that the censors displayed a supersensitiveness that is positively uncalled for.

However, Mr. Mastbaum, bowing gracefully to the edict of the two censors, found a way of presenting the titles by having the title spoken by a competent actor—a novel idea in itself and one which has never been heretofore put into operation in Philadelphia and one which proved of considerable interest and novelty.

Instead of flashing the titles on the screen, as is the ordinary method of describing a scene, or situation, these were spoken as they occurred and in such a descriptive and audible manner that even those who have been slow reading the screen announcements heard them distinctly—thus adding charm to the picture.

For the Monday evening performance, Mr. Mastbaum extended an invitation to a number of the most prominent members of the local judiciary and a number of city officials, and together with the publishers of the local newspapers, the managing editors, editors in chief and dramatic editors, they saw the first showing of "On Trial" at the Stanley.

BESSIE LEARN MOTORING

Ingenue in Famous Players Production on a Trip

Bessie Learn, having completed her work as ingenue lead in a Famous Players picture, has gone motoring in the Middle West, returning by way of Plattsburgh and the mountains. Miss Learn, before going to Famous Players, was well known as an Edison player. She declares that she is having the time of her life in this brief intermission between pictures.

"WE are such stuff as dreams are made of and our little lives are rounded by a sleep."

So sang the Bard of Avon and there is no particular cause to doubt the truth of his assertion at this late date. However, there may be just reason for asking whether motion pictures are also based upon this etherial quality. No less than three films reviewed last week were dreams—not to employ the term in its slang sense but in the literal meaning. After all sorts of tragic occurrences had left the characters in apparently hopeless predicaments, someone awoke suddenly from a troubled slumber and an obliging sub-title assured us that "it was only a dream," or words to that effect.

There is no gainsaying the fact that we were greatly relieved at the denouements and left the respective projection rooms or theaters with a feeling that, after all, things are not as bad as they seem. We were even impressed with the idea that perhaps life is just a dream anyway—life as we know it. What a relief if we might awake and find the distressing experiences through which most of us are passing merely the product of a crab salad or Welsh rarebit! If only the ubiquitous collector might be convinced that his belief that we owe his firm money is simply an exceedingly unpleasant dream (for us)!

"Starstuff and moonshine!" The first soft Summer days—few enough, in all conscience, thus far—beget a dreamy attitude of mind.

But we must not overdo it. Actualities will not be denied. If life be a dream it is a particularly persistent one. And so we are moved to warn the producers not to run a good thing into the ground. Thus far the dream endings have been more or less justified. But it is such an easy way to get out of an apparently impossible situation that there is a danger of adopting it as a means of escaping work. And we should hate to see an avalanche of dream pictures. We want nothing to disturb the efforts of the scenarioists to be original and ingenious, even in the dog days. Let's wake up!

"Sleep full of rest from hands to feet;
Lie still, dry dust, secure of change."
—*Tennyson.*

THIS is a year of conventions and gatherings of importance in the film industry. We haven't at hand the records of previous years, but we will hazard a guess that there is a lot more "getting together" this year than there has been for a long time past. This is distinctly gratifying. It proves that motion picture men, and particularly the exhibitors, are becoming more and more addicted to the very commendable habit of talking things over, of organizing and co-operating.

We urge upon every exhibitor who can do so the necessity of attending as many conventions as possible; not for the social benefits, alone, though they, too, are of value; but primarily for the interchange of ideas, and after that, for the purpose of lending strength and power to the organized forces of the industry.

Organization—in war or peace—is essential to success. Perhaps your particular organization doesn't suit your ideas of what an institution of its kind should be. But sitting at home and complaining won't remedy matters. If you have a just "kick" go to the front and register it emphatically. Make yourself heard. If you are an exhibitor and believe you are being treated unfairly, say so. If you don't feel inclined to orally air your grievances, write them out and send them to the MIRROR. We have both the inclination and the space to publish the exhibitors' ideas, complaints, suggestions and views, in general.

It would be well in these days when the practice of rigid economy is essential to the well-being of the Nation and its success at arms, to observe care in the conduct of the purely amusement features of the various gatherings, so that there shall be no *waste*.

There is much business of a serious nature to be considered and this should be paramount in the minds of those who attend the conventions. There is no necessity, however, of curtailing all pleasures, but there is a decided need of refraining from wastefulness and wanton extravagance. With this consideration in mind, the exhibitors and others who make up the film hosts may consider themselves entirely justified in coming together in as great numbers as possible to exchange ideas and work for the betterment of the industry in general.

"He was wont to speak plain and to the purpose."—Shakespeare.

WHEN witnessing the efforts of various directors to render their productions convincing as well as entertaining, we are sometimes struck by the apparent failure in some instances to realize the possibilities or limitations of the players. There is, possibly, no one feature in direction more important than the ability to "size up" the actor, so to speak and determine at the outset just what material may safely be given him. Much as it has been subjected to ridicule there is no doubt that temperament is an important factor in the business of acting for stage or screen. And the director who is not able to understand the temperament of the people under his direction is not likely to go far with them. This is just why in many films the spectator gains the impression that something is lacking. Of course it is only one reason. There may be no story and if so there can not very well be much picture.

An example of good directorial judgment is found in "Redemption," the Evelyn Nesbit production, which Julius Steger directed. It was Miss Nesbit's first screen appearance. She was new to the work and in the hands of some directors would in all probability have failed to achieve any particular excellence in her acting for the silent drama. But, with Mr. Steger's experience, not alone with plays, but people as well, she developed unexpected possibilities and the result was a performance which would have done credit to an experienced screen star. It was simply because the director was able to judge beforehand how far Miss Nesbit's talents would carry her—and he did not try to give her material which she could not handle with credit to herself and the production.

THE investiture of the motion picture is becoming more and more of a feature at the larger film theaters. In New York are two striking examples of this idea carried out to perfection. Both the Strand and the Rialto surround their pictures with what might be termed a "frame" of exquisite scenic beauty, supply musical accompaniment that is appropriate and harmonious, and exercise every vigilance to make the theater attractive and comfortable. For "investiture" may be broadened to take in not alone the actual painted scene, but every single thing that renders the picture more convincing, attractive and enjoyable.

While every house does not possess the facilities for sumptuous presentation of its screen entertainment, yet in some measure it will be found possible to enhance the beauty of the picture, make it more thrilling or touching, as the case may be—in brief, to render its appeal more pronounced.

Theatergoers are nearly all children, no matter what their age. Unless they are critics or rival showmen, they are there to be entertained and the more entertainment they are offered the better they will be pleased. But this does not invariably mean more in quantity. One five-reel feature, properly presented, will give greater satisfaction than fifteen reels badly put on, in an atmosphere that is not conducive to enjoyment. All of which is probably apparent to exhibitors who think—and most of them are of the thinking class these days. The fact remains, however, that many still fail to put these ideas into practice. But it is never too late to mend and there is no time like the present to start on a system of improvements that will bring results far beyond the outlay in money or trouble.

D. D. Spellman, Detroit.
WILLIAM H. CLAIRE.
A Leading Man of the Screen.

PATHE JULY 1 PROGRAM

"Woman in White" Is Feature, with Strong Short Reels

Features of Pathe's program for the week of July 1, are the photodramatization of one of the most famous novels in the English language, a new Max Linder two-reel comedy and the fact that the program contains but one serial episode, "Neglected Wife," No. 8, the reason for this being that "Mystery of the Double Cross" ends on June 24, and Pearl White's new serial, "The Fatal Ring," begins on July 8.

Florence LaBadie is starred in "The Woman in White," a six-reel Gold Rooster play produced by Thanhouser under the direction of Ernest Warde, and adapted by Lloyd Lonergan from Wilkie Collins' famous novel.

Max Linder appears for the first time in "Max the Heart Breaker," a splendid two-reel comedy, never before released.

The eleventh release of the "Know America" Combitone scenics is entitled "Here and There in Texas."

An International cartoon and scenic split-reel release and Hearst-Pathe News No. 54 and 55 complete the program.

INTERESTING SUBJECTS

Fine Selection for No. 6 of Selig World Library

The Selig Polyscope Company announces an excellent selection of subjects for No. 6 of the Selig World Library, released Wednesday, June 20, in General Film service.

Scenes in connection with Washington's boyhood are presented. Alexandria, Va., the town surveyed by Washington when sixteen years of age. Christ Church of which Washington was chosen one of the first vestrymen. The old hotel at Alexandria where the Father of his Country made his farewell address to the Continental Army.

Human figures on a chess board play an exhibition game in a Chicago boulevard. The chess board is twenty-four feet square.

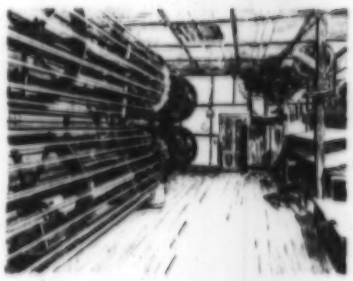
Uncle Sam is the richest individual in the world. Pictures are shown of where he turns gold into legal tender. Gold bullion worth $2,000,000.

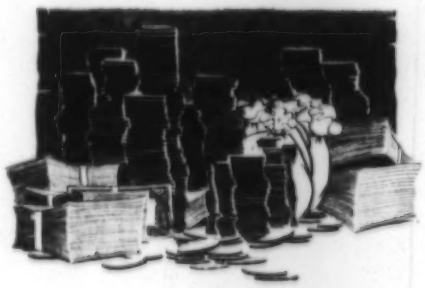
Thousands of seals during the mating season frequent the islands of the Pacific. Here are some of the baby seals. They are left to shift for themselves when able to navigate.

Other interesting and educational subjects are promised for Selig World Library No. 6.

"Big Timber," an adaptation by Gardner Hunting of Bertrand Sinclair's famous story, has as its co-stars Kathlyn Williams and Wallace Reid. It is a Morosco-Paramount picture staged under the direction of William H. Taylor with John Burton, Alfred Paget, Joe King and Helen Bray in the supporting cast.

Productions that are called Paramount Pictures





Paramount Pictures are created.

They are born in the warmth of sunlight that bathes the *greatest studios* in America. The joy of enthusiasm is indelibly recorded on every foot of film.

Their very name—Paramount—reflects their quality.

Hundreds participate in the making.

Thirty-two separate and distinct departments contribute, unitedly, to their perfection.

Executives and their staffs; *authors* and their *scenario writers, stars,* and their supporting casts; *directors* and their *hundreds* of unscreened *assistants,* synchronize their efforts in making Paramount Pictures the public's most popular choice of the world's amusements.

Five years of consistently successful picture-making stand *back of* every feature.

Commencing August 5th, 1917

Paramount Pictures will be distributed under the *proved* and *tested* plan of *star-series selective booking.*

Paramount's great exchange *system* with offices in more than a score of the country's leading cities is tuned up to meet the demands of the *progressive* exhibitors.

The choice of selection of productions based on the *known* popularity of the Paramount stars offers opportunities of theatre profits heretofore undreamed of.

Some of the stars who appear in Paramount Pictures are:

Mme. Petrova
Fannie Ward
Ann Pennington
Billie Burke
Jack Pickford and Louise Huff
George Beban
Pauline Frederick and Marguerite Clark
Vivian Martin
Wallace Reid
Sessue Hayakawa
Julian Eltinge

The time to make arrangements for the star-series booking is NOW! Write, wire or call on the nearest Paramount exchange for information.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DE MILLE, *Director General*

The FILMS REVIEWED

"THE CIGARETTE GIRL"

Five-Part Drama, Written by Phillip Bartholomae. Featuring Gladys Hulette. Produced by Astra Under the Direction of William Parke and Released by Pathe July 8.

The Players.—Gladys Hulette, Warner Oland, William Parke, Jr., Florence Hamilton and Arthur Sullivan.

POINTS OF INTEREST.

An original story that grips the interest; which at the same time is not so absorbing that the winsome personality of the star does not shine through continually.

"The Cigarette Girl" is perhaps not a great picture, but at least it is a fine picture, because in every department of its production exactly the right thing seems to have been done. Gladys Hulette, the featured member of the cast, has been given

GLADYS HULETTE.
In "The Cigarette Girl"—Pathe.

a real story. The role she assumes, exactly suited to her talents, is of a young girl who eks out a livelihood by selling cigarettes and cigars in a restaurant. She is the soul of honesty, and when it becomes necessary for a very wealthy young man, who has been a constant patron of the place in which she is employed in the company of an unscrupulous adventuress, to get married hurriedly so that he may place his wealth in his wife's name to forestall a blackmailing scheme, the cigarette girl is asked, and agrees, to marry him the next day. Previous to this she has engaged herself to a cabaret entertainer who has lost his job and is living with the girl and her mother. Not only does the rapid marriage frustrate the plans of the schemers, but in several other instances their schemes are upset through the clear understanding of the young wife, who finally works her way into the heart of her youthful, foolish, and casual husband. The parallel incidents of the various plots of the blackmailers, the discovery of the dishonesty of the girl's fiance, and the bright comedy in her refusals to sign checks so that the disinterested spouse may spend the money on the woman who is gradually bleeding him, give the picture an originality that is certain to meet with approval.

William Parke has accomplished fine work in staging the film, but it is probable he did not have to overexert himself in directing the players. A glance at the list will prove this. The action moves swiftly, the scenes are placed so that the drama is constructive, and the climax is the only letdown of attention. The only serious fault is that William Parke, Jr., is miscast as the husband. His acting ability is as evident as in the other members of the cast, but he appears entirely too young.

"The Cigarette Girl" is a picture that is suitable for any class of audience. It is the kind of a feature that helps build up patronage. As the name of Miss Hulette has a large amount of drawing power, it should be displayed prominently in all the advertising. F. T.

"THE DIVORCE GAME"

Five-Part Farce Adapted from "Mme. Fifi" by Leo Ditrichstein. Produced by Peerless Under the Direction of Travers Vale. Featuring Alice Brady. Released by World.

The Players.—Alice Brady, John Bowers, Arthur Ashley, Kate Lester, Joseph Herbert, John Drumier, and Marie Lavarre.

POINTS OF INTEREST.

The vivacious and snappy plot, strongly suggesting a French farce with typically French complications. The spirited acting of Alice Brady in a series of elaborate Parisian costumes which keeps the plot moving when it tends to lag.

"The Divorce Game" is an amusing bit of fluff which makes no attempt to be serious, but trips along from one exceedingly French complication to another. There are gaps in the action which suggest that the idea was more adapted to three reels than to five, but this flagging interest is generally caught up again by the vigorous work of actors who have fallen in with the spirit of the piece and play their parts with the serio-comic abandon of French actors in a characteristic farce.

The story is woven around the efforts of an extravagant young married couple to pay their debts by divorcing each other and thus obtain the entire dowry of the bride. Their efforts to become innocently compromised while remaining technically virtuous lead them into all manner of domestic difficulties, which end happily, however, and leave them a sadder and wiser bride and groom.

Exhibitors should advertise this as straight farce with the vivacious personality of Alice Brady to give it color and dash.
A. G. S.

"HOUSE OF CARDS"

Five-Part Drama Produced by U. S. Amusement Corporation, Under the Direction of Madame Blache and Released by Art Dramas.

The Players: Frank Mills, Catherine Calvert, Kittens Reichert, and James O'Neill.

POINTS OF INTEREST.

While there is no strong outstanding feature in this production, audiences may respond to the child element which is emphasized. Exhibitors may count upon this point, realizing, however, that the action tends toward what is theatrical rather than natural.

Madame Blache has written and directed the production of a picture that bids for approval on the strength of the always popular child appeal. Practically the whole picture rests on the shoulders of little Kittens Reichert and a negro boy. But even the capable direction of her own material fails to compel complete attention because of the slightness of the story and its lack of action. The plot is far too thin to stand the strain of five reels and the consequence is that constant padding is resorted to. And what there is of a story most persons would consider illogical as the long arm of coincidence reaches in too far to seem at all possible.

Against his better judgment a man marries a woman scientist, who has refused to give up her career. Even when a child is born she provides a nurse to train the infant and otherwise neglects her. A jump of four or five years now occurs and still the child is left by her mother to the care of someone else. She finally runs away and this is where the story veers away from its original theme, with merely flashes showing that the parents are becoming more and more estranged. At the end the family is reunited by an impossible coincidence. All through the picture the father, a lawyer, is shown always on the verge of starting an investigation of the child labor question, but never doing it. He is constantly turning down bribes, which, incidentally, are frequently shown in closeups to be in the form of checks. No man bribing another will put his name on a check.

In directing the picture Madame Blache has chosen some picturesque exterior scenes and she has introduced some fine double exposure photography. A few of the scenes are remarkably attractive "shots."
F. T.

"THE GOLDEN LOTUS"

Five-Part Melodrama, Directed by Louis Mercanton, Presented as a Brady-International Service World-Picture.

The Players.—Regina Badet, Martin Bradford, George Corday, Guy Favieres, Paul Guide, Paul Obrey and Louise Sand.

POINTS OF INTEREST.

A strong, melodramatic story that progresses throughout the picture, finishing with a logical climax.

One thing that should be highly commended in "The Golden Lotus," a French made picture with Regina Badet in the leading role, is that the producers are brave enough to have an unhappy ending instead of the usual happy climax that would have in this case destroyed the strength of the story. In fact, all through the picture the director and the scenario writer seem to have a fine understanding of dramatic values, and an idea as to what would appear true to life and what would not.

The story concerns a woman who is a member of a band of crooked gamblers and schemers. She finds true love in a young writer and is about to marry him, giving up her career as an adventuress, when the man discovers her past history and casts her off. To forget his sorrow he goes on an expedition to Africa, from where reports come of his death later. In the interim the woman has become the wife of the author's father, not knowing the relationship, as the young man wrote under a psuedonym. The death report was erroneous and the son returns from Africa. The woman commits suicide when the secret of the disastrous love affair with him becomes known to the father through the agency of an avaricious villain.

Miss Badet displays her usual ability in handling vampire roles and her method of expresing emotion is such that she is thoroughly convincing. Guy Favieres draws an unique type of villain that is interesting to say the least. The balance of the cast is adequate.

"The Golden Lotus" is a capital melodrama for the average theater. F. T.

"THE HEIR OF THE AGES"

Five-Part Drama by William Addison Lathrop. Featuring House Peters. Produced by Pallas under the direction of E. Le Saint. Released by Paramount.

The Players.—House Peters, Eugene Pallette, Nina Byron, John Burton, Henry A. Barrows, Adele Farrington.

POINTS OF INTEREST.

The excellent setting and atmosphere in both the pre-historic scenes and the modern story in a crude lumber camp; the picturesque contrast between two stories of different eras; the forceful acting of House Peters in two widely different roles

"The Heir of the Ages" gives an interesting and picturesque version of a three-cornered love affair with a most unusual prelude showing the "first triangle" in the life of two cave-men and one cave-woman. In the prelude, the woman is first attracted to the weaker of the two brothers and the stronger unselfishly gives her up, but when he rescues his brother and his lost love from a flood, the heart of the girl is changed and she perishes in the waters with the noble cave-man. The modern story runs along the same theme except that the rejected hero rescues the pair from a fire instead of a flood and is permitted to live happily ever after with his newly discovered sweetheart.

The production is excellently acted and directed, especially in the pre-historic prelude which has realistic "cave-men" scenes which are almost uncanny.

Exhibitors should make the most out of the contrast between the modern and the pre-historic story, which has advertising value. A. G. S.

"THE MAELSTROM"

Five-Part Detective Drama Starring Earle Williams, Written by Frank Froest, Directed by Paul Scardon and Produced by Vitagraph for Release June 18 by V. L. S. E.

The Players.—Earle Williams, Dorothy Kelley, Denton Vane, Julia Swayne Gordon, John Robertson, Bernard Seigel, Gordon Grey, etc.

POINTS OF INTEREST.

Mystery and thrill; trap-doors, disguises; all the paraphernalia of an exciting detective story. The excellent acting of the entire cast.

The photoplay-goer who revels in mysterious plots, narrow escapes, and strange happenings in ramshackle old rookeries will be highly entertained by "The Maelstrom," which gives Earle Williams the best chance he has had in some time as the young clubman who falls headlong into a series of wild experiences. All others in the cast were excellent, and John Robertson

"THE MAELSTROM."
Vitagraph.

deserves special mention, with Denton Vane and Dorothy Kelley.

The directing of this ingenious and entertaining "penny-dreadful" of the screen is particularly good, showing an appreciation of the requirements of this sort of story—speed, action, mystery, and preservation of the mystery to the last.

A murder forms the basis of the plot, and a wealthy clubman is involved when a young girl hands him a packet of papers in dead of night directed to the house where the murder is committed. He afterwards falls in love with the girl. His endeavors to save her from a shrewd detective's machinations and the round-up of the actual criminals, ending in a sensational fire scene, supply the action. The photography is only fair; the settings will do.

Advertise Earle Williams in an out-and-out detective story, employing all the mysterious and weird suggestions available to render announcements more alluring. Dorothy Kelley is also a name to conjure with. A picture for all classes, but particularly certain of its appeal in houses where melodrama is a drawing card. A. H. S.

"WILD AND WOOLLY" BRIMMING WITH FUN

New Artcraft Fairbanks Picture One of the Best in Which He Has Ever Appeared

Five-Part Comedy Drama of the West, Featuring Douglas Fairbanks and Written by Anita Loos. Produced Under Direction of John Emerson for release by Artcraft, June 24.

The Players.—Douglas Fairbanks, Eileen Percy, Walter Bytell, Joseph Singleton, Calvin Carter, Forest Seabury, J. W. Jones, Charles Stevens, Sam de Grasse, Tom Wilson.

POINTS OF INTEREST.

Douglas Fairbanks's wonderful personality and his startling "stunts." The clever subtitles by Anita Loos. The "speed."

Speed, speed—and then more speed! That epitomizes the latest Douglas Fairbanks picture, "Wild and Wooly." There isn't an inch of waste film, not a moment's drag, not a time when the spectator is not entertained. Add to this the magnetic and absolutely unique personality of the star; the cleverness of the subtitles by that bright particular title-writer, Anita Loos; the high comedy—and you have a film that can not be surpassed for pure amusement purposes. A new leading lady, Eileen Percy, rides well for an Eastern actress and is pleasing to the eye. She indicates no little possibility for future development as a screen player of ability. The settings are typical, the Western shots are attractive and the ending particularly effective, showing the hero and heroine facing the difficulty of living both East and West, according to their preferences. A spacious entrance hall of a mansion is shown. The

"WILD AND WOOLLY."
Artcraft.

two come down the broad staircase and the great doors are thrown open. There lies the expanse of the Western prairies. They mount horses and ride away into the blue haze of the distance.

The story concerns a young man who has dime-novel ideas of the great West. He learns to ride and shoot and throw a rope. He turns his room in his ancestral home into a puncher's bunkhouse. Some Arizona men come to consult his father on a project to build a spur line into their town. Jeff is sent to look over the town and report. A plan to give him the sort of reception he expects is arranged and he enters into a wild and wooly life with bad men, gunfighting and the like as an everyday occurrence. But when a fake train hold-up is staged, a real villain takes advantage of the chance and really robs the mail car and also abducts the heroine. Then Jeff shows his mettle and captures the traitor, recovers the girl, and helps round up some drunken Indians who have gone temporarily on the warpath.

Thus it is proved that there is really something of the Wild West still in existence despite the march of civilization.

Any film theater anywhere will be packed for this picture. It is as certain to draw as night is sure to follow day. Douglas Fairbanks's work never misses fire. The picture is a laugh-getter from start to finish and the person who doesn't enjoy it has something lacking in his make-up.
A. H. S.

"THE STAR SPANGLED BANNER"

Three-Part Drama by Mary R. S. Andrews, Scenario by S. Williams, Directed by E. H. Griffith and produced by Edison for release by K. E. S. E., June 10.

The Players.—Nellie Grant, Herbert Evans, Paul Kelly, Fred Gleason, Cyril Hughes, and members of the U. S. Marine Corps.

POINTS OF INTEREST.

Its patriotic flavor and the maneuvers of the U. S. Marine Corps.

Evidently made prior to America's entry into the world war, this picture is brought up-to-date and the sentiment properly arranged by an addition at the end. It tells of the conversion of a youth born in America of American parents, but raised in England, and who repudiates the land of his birth. His widowed mother weds a colonel of U. S. Marines and the lad is brought to the barracks to live. By his snobbishness and contempt for the American flag, he gains the hatred of the troops. But when he is lost and injured by a fall in the mountains, he is saved by the soldiers he has affected to regard as "jokes," and his attitude changes. He takes down the Union Jack he had placed over his bureau and puts up the Stars and Stripes. Left at this point the picture would be ill advised, but later his mother replaces the British flag and his stepfather adds the Tricolor, so that all three hang side by side. This patriotic finish, with the added implication that the youth will go to fight with the marines for a common cause, makes the film a desirable one at this time.

The acting of Paul Kelly as the boy is excellent and the support fine. The U. S. marines aided in the production and add a convincing tone. Photography and direction are good.

A good short feature for any house in this country. A. H. S.

"PAWS OF THE BEAR"

Five-Part Drama, by J. G. Hawks, Featuring William Desmond. Produced by Triangle, Under the Direction of Reginald Narker. Supervised by Thomas H. Ince.

The Players: William Desmond, Clara Williams, Robert McKim, Wallace Worsley, Charles French.

POINTS OF INTEREST.

The spectacular war scenes which are exciting if not altogether probable. An unusually well balanced cast with the types perfectly selected.

"Paws of the Bear" is an international romance in which love and intrigue are mingled through the union of a beautiful Russian woman spy and a young Irish-American patriot. The story is entertaining and contains many moment of real suspense. It is rather unfortunate, however, in the light of the present national situation that the hero should be presented as aiding an Austrian in getting important Russian papers from a Russian spy who is represented as the villain. It leads one to suspect that the story was written before our own national stand was decided and when the sympathies of our audiences could be as easily transferred to an Austrian general as to a Russian patriot.

The plot centers about the adventures of a young Irish-American who protects a beautiful Russian countess and finally marries her. Her confederate, a Russian spy is trying to prevent important dispatches, held by an Austrian, from getting to Washington and her husband through a ruse defeats the Russian's purpose and gets the papers to their destination to the great delight of the Austrian and the discomfiture of his wife.

If the story is regarded merely as an entertaining play of adventure, it may be possible to ignore the blunder in placing the heroic characters on the wrong side in the present state of international complications. A. G. S.

"ON TRIAL"

Picturization of the Cohan and Harris Drama by E. L. Reizenstein. Produced by Essanay, Directed by James W. Young and Presented as the First Selection of the First National Exhibitors' Circuit.

The Players: Sidney Ainsworth, Barbara Castleton, Little Mary McAllister, James Young, Corene Uzzell, Patrick Calhoun.

POINTS OF INTEREST.

The Suspense, the fact that it is a screen version of one of the most successful of recent melodramas and the fine acting of Little Mary McAllister.

Particular interest in film circles attaches to the screen version of "On Trial" because it is the first selection of the First National Exhibitors' Circuit. It had its initial New York showing at the Rialto and proved a very successful attraction there. The story was one lending itself admirably to screening because in a way it was constructed in motion picture form. The trial scene and the picturization of the evidence is a familiar thing in the films. It was a novelty on the stage. In any event the result of the picture version is entirely worth while and the acting of little Mary McAllister as Doris, is worthy of especial mention for its naturalness. Nor should the work of Barbara Castleton, Sidney Ainsworth, James Young, Miss Uzell and the others be neglected. The court-room scenes are convincing and there is much suspense which will hold an audience firmly to the end.

The murder of Trask, the trial of Strickland and the gradual development of the story through evidence given on the stand by the various witnesses, is impressive and there are many human touches which will appeal strongly.

The story is probably familiar to most people. It is the sordid one of the wife who conceals an unfortunate affair in her early life from her husband. The evil genius in the case becomes his best friend but when he accidentally learns the truth he kills the betrayer and confesses. A theft is involved and the chief witness for the prosecution betrays his own guilt in that respect when he describes an incident which could not have happened. The happy ending comes as a relief after the long series of tense situations.

This is a thoroughly consistent melodrama, well directed, staged, and played. Exhibitors should make it a notable feature and draw large attendance by advertising the fact that it is from the successful stage play. The acting of the child should be featured also. A. H. S.

"MADCAP MADGE"

Five-Part Drama by R. Cecil Smith Featuring Olive Thomas. Produced by Triangle Under the Direction of Raymond B. West. Supervised by Thomas H. Ince.

The Players: Olive Thomas, Charles Gunn, Dorcas Matthews, Aggie Herring, Jack Livingston, J. Barney Sherry, J. Frank Burke, Gertrude Claire.

POINTS OF INTEREST.

The vivacious acting of Olive Thomas in a series of boarding school frolics.

"Madcap Madge" is a frivolous little story of a girl at the "flapper" age. The plot is somewhat obvious and unoriginal, but it serves its purpose in giving Olive Thomas a chance to frolic through a thrilling boarding school escapade and a masked ball which ends in an elopement. She does this in a series of quaint costumes including the inevitable boarding school pajamas and manages to "get over" much of the spontaneous nonsense that made her a favorite of the "Follies."

The story is of the older daughter in a family of social climbers who makes her younger sister dress like a child of ten in order that she may not interfere with the capture of an Earl for a son-in-law. Of course it is the younger sister who elopes with the Earl who turns out to be not an Earl at all but a prosperous young American.

Olive Thomas has had enough advertising through her success with the "Follies" to give her name more or less advertising value. In this production she is cast in a captivating role which brings out her best screen possibilities. A. G. S.

"WHO IS YOUR NEIGHBOR?"

Five Part Drama by Willard Mack. Adapted and Produced by S. Rankin Drew. Presented by Master Drama Features, Inc.

The Players.—Christine Mayo, Anders Randolf, Evelyn Brent, Frank Morgan, Wm. Sherwood, Gladys Fairbanks, Franklyn Hanna.

POINTS OF INTEREST

The remarkably clever acting, direction and general presentation of a powerful but cynical play. The perfect adaptation of the characters to their respective roles. The play on the whole is so perfectly balanced that it leaves nothing to be desired except a less unsavory theme.

There can be no question about the power of "Who Is Your Neighbor?" whatever your opinion may be concerning the desirability of the theme as a screen production. It deals with the necessity for segregation of vice and presents a thoroughly striking picture of the results when the inmates of this district are released on an unsuspecting world. This idea is woven through a plot that has all the elements of human interest and suspense and can be relied upon to hold the interest of the audience to its intense and dramatic end.

The story follows the havoc wrought by one alluring member of a house of ill fame which has been raided by over-zealous reformers. She takes up her abode in a respectable apartment house and here proceeds to wreck the lives of a young boy, his father and a large group of other innocent bystanders who come under her baleful influence. The play ends with the rescue of her victims and her own impassioned plea to be put where she can do no more harm.

In spite of the undoubted logic of the theme's development, there seems very little excuse for the unwholesome effect that it may have upon the average audience. It is the sort of thing that will set impressionable people speculating on the morals of the two sedate maiden ladies in the house next door. The unusual and gratifying excellence of the entire production of a photo-play is worthy of a less offensive theme. A. G. S.

"HER STRANGE WEDDING"

Five-Part Drama by Charles Maigne. Adapted from the Story by George Middleton. Produced by Lasky Under Direction of George Melford. Released by Paramount.

The Players.—Fannie Ward, Jack Dean, Tom Forman, Billy Elmer.

POINTS OF INTEREST

A series of very artistic setting involving charming exteriors and scenes by the sea.

"Her Strange Wedding" tells the story of a struggle between a worthy and unworthy love, with a number of thrilling complications before the noble hero attains his just reward. The plot is not altogether convincing in spots; for instance, the wedding scene is somewhat too "strange" to be altogether plausible, but some of the other situations are decidedly effective, especially the scene in which the husband is faced by the supposed "ghost" of the man he believes he has murdered. Fannie Ward as the forbearing wife, Jack Dean as the platonic lover and Tom Forman as the weak and unscrupulous husband did their best to get the greatest possible realism into the melodramatic scenes.

The plot deals with a marriage between a young society girl and the worthless brother of a doctor whom she has known from childhood. Immediately after her wedding she learns that her husband is a weakling and a thief and turns in her distress to the older brother, who consoles her with perfect chivalry. His protection excites the husband's jealousy; there is a

(Continued on page 30)

Goldwyn Pictures

Advisory Board:
Samuel Goldfish
Chairman
Edgar Selwyn
Irvin S. Cobb
Arthur Hopkins
Margaret Mayo
Roi Cooper Megrue
Archibald Selwyn
Crosby Gaige
Porter Emerson Browne

Apply the "Egg Test" To Goldwyn

ANY housekeeper has a hard time detecting doubtful eggs merely by looking at them. But when she holds them up against candle or gas-light, she knows in an instant whether they are good or bad.

Goldwyn's application of this method to the film business is that exhibitors can see our pictures in advance of booking.

We invite you to *test the power of the Goldwyn productions* under an honest system of open bookings.

We have spent a fortune and taken ten months' time in which to produce a powerful and artistic new type of motion picture and *we are ready to sell them honestly.*

Again we say to exhibitors: You will not have to book a series of pictures of any one Goldwyn star to obtain the one particular picture of that star you desire for your audiences.

Goldwyn Pictures Corporation
16 East 42nd Street, New York City
Telephone: Vanderbilt 11

FILMS REVIEWED

(*Continued from page 29*)

struggle on the beach in which the doctor is apparently killed, but when he faces his assassin a few moments later the shock is too great for the weak heart of the husband and he drops dead, leaving the two lovers to their new found happiness.

The fact that this is a more serious play than those in which Fannie Ward is usually featured may be an interesting item in advertising. It was a recent feature at the Strand, New York. A. G. S.

"THE ROUGH HOUSE"

Two-Reel Comedy Featuring Roscoe Arbuckle. Presented by Joseph Schenck. Produced by Paramount.

POINTS OF INTEREST

The irrepressible "Fatty" in a tangle of slap-stick complications; the snappy direction which sustains the rapid pace of the action.

"The Rough House" is all its title implies for it pictures a home in which life is one long orgy of hilarious destruction. There is even less attempt at a plot than in the other Arbucle comedies but the action leaps along through flying crockery, flooded rooms and enough wholesale damage to delight the heart of the slapstick fans.

The story centers about "Mr. Rough" who cheerfully begins the day by setting the house on fire. After the blaze is extinguished he is banished to the kitchen where he causes general havoc among the food and dishes by his attempts to wait on the table. His blunders grow from bad to worse and finally end the film in one tremendous crash of slap-stick disaster.

"Fatty" can be relied upon to hold his audience in almost any surroundings and naturally finds a "rough house" the best possible medium for his characteristic comedy. A. G. S.

KERRIGAN ENDS TOUR

J. Warren Kerrigan ended his tour of the moving picture theaters in the principal cities of the United States on June 5, completing a journey of over 12,000 miles, which occupied five months. In that time he appeared in nearly 1,000 moving picture theaters in 311 cities, and addressed or shook hands with people computed to number over 750,000. This personal tour was undoubtedly the most extended and remarkable ever made by any artist connected with either the stage or screen.

Mr. Kerrigan visited his studio on June 6, where he met Robert T. Kane, vice-president of Paralta Plays, and Robert Brunton, the art and technical director, who during his absence had organized his executive and dramatic staffs.

Thelma Salter, Georgie Stone and the Triangle Kiddies, acompanied by scores of extra children, have been filming fairyland scenes this week in the San Fernando Mountains, California, for their new picture, "In Slumberland," which is being produced under the direction of Irvin Willet.

BRIDGEPORT HAS BUSY FILM WEEK

Big Features Predominate and Capacity Houses Are the Rule at All Picture Theaters

BRIDGEPORT, CONN. (*Special*).—The picture houses abound in big, expensive films in all ends of the city during the entire week of June 11; the Bijou, Hippodrome, New Strand, Empire, West End, Elite and Liberty giving diverse programs to capacity houses. Especially noteworthy was the "Mothers of France" film starring Bernhardt at the West End, and Alice Joyce in "Within the Law" at the New Strand. These two films drew record attendances. If the pace is set by the past week showings for the Summer season there will evidently be no lull in local film business during hot weather. Week of June 18 the Lyric led in film spectacles by showing for the first time in Bridgeport Annette Kellermann in "A Daughter of the Gods," the big Fox production, at popular prices. Manager William Isham announced big attendances. Poli's, under Matt Saunders' management, holds sway afternoons and nightly showing vaudeville and feature films to capacity business. This house at present, and for some time to come, will be the only one playing vaudeville in the city, so it holds the field alone for the Summer season. Valeska Suratt in "The Slave," was featured June 11. Paula Blackton Series and Pathe's News are always welcome films which are shown here.

Mary Pickford drew big business week of June 11 to the Plaza in "A Romance of the Redwoods." However, general Bridgeport opinion stamps "A Poor Little Rich Girl" as the best thus far of the Artcraft-Pickford releases, that picture doing the best business according to box office receipts. Manager John McCarthy of this house booked "The Bar Sinister" for week of June 18. Of no little moment here is the big addition of a ten-piece orchestra which discourses appropriate music for feature films which is duly appreciated by big audiences daily of three thousand.

MARY SAYLES HARCOURT.

THIRTY-TWO STATES SOLD FOR "GOD'S MAN"

Frohman Amusement Co. Is Selling Territory Rapidly

A vivid indication of the popular success and wide spreading vogue is being created by "God's Man," the latest Frohman Amusement Corporation superproduction, in which H. B. Warner has once more stamped himself as of the leading artists of the screen, is evidenced by the continued reports from the Frohman offices of the rapidity with which territorial rights buyers have contracted for the handling of this production.

It is announced by President William L. Sherrill, that negotiations have been completed and contracts entered into for the exclusive rights to "God's Man" in no less than thirty-two states. Among the recent purchasers are Samuel Van Ronkel, a well known exchange man of Chicago who has chosen "God's Man" as the leader for his newly organized exchange enterprise. Mr. Van Ronkel acquires the exclusive booking privileges for the states of Illinois, Indiana and Wisconsin. "God's Man" will receive its first presentation for an indefinite run at a leading downtown theater, with augmented orchestra and musical program and special advertising attention. Simultaneously with the Chicago premiere, Mr. Van Roukel plans the opening at four other cities within the states controlled by him.

Another important contract entered into by President Sherrill is with George F. Perkins, who acting for his Independent Film and Theater Supply Company of Montreal, has acquired the exclusive rights to "God's Man" for the entire Dominion of Canada.

THOMAS H. INCE'S PLANS

Having disposed of his holdings in Triangle and the New York Motion Picture Corporation, as told elsewhere, Thomas H. Ince has not as yet announced his plans for the future, despite the various rumors coupling his name with most of the big concerns and stars in the industry. He will, it is announced, produce on his own account films of magnitude and high quality. It is also stated by his secretary that he will have several of the most notable stars with him, and that he will announce their names in the near future.

FRIEDER FILM PLANS

The Frieder Film Corporation of Chicago, which is now marketing its first big state right feature, "A Bit O' Heaven," founded on Kate Douglas Wiggin's celebrated story, "The Birds' Christmas Carol," announces that a long list of copyrighted novels will soon be filmed at the Lankershim, California studio.

This, it is understood, is due to the success which its first feature is meeting throughout the country. Contracts have been signed with three different Eastern publishing houses, calling for film rights to a number of widely known stories, similar to "The Birds' Christmas Carol." Activities are now under way in the Lankershim studio, looking toward the completion of the first of the new stories.

SCREEN CLUB TO DINE ROTHAPFEL

The monthly dinner of the Screen Club is becoming a fixed event and one that is looked forward to with the keenest pleasure by the membership. The June dinner will be given at the clubhouse, 117 West Forty-fifth Street, on the last Saturday of the month, with Sheldon Lewis as the master of ceremonies, and S. L. Rothapfel as the guest of honor.

LIKE A VACATION

Constance Talmadge is having an out-and-out vacation time in making her first Seiznick Picture. This latest and youngest of the Seiznick group of stars is already nearly finished with the production of "The Lesson," a photodrama based upon a story by Virginia Terhune Van De Water, and she says it has been more like play than work.

There is a great variety of exterior scenes in the piece, and the filming of the story has been a succesion of jaunts to nearby country places and beach resorts. Director Charles Giblyn says that although he was born hereabouts he knows more of the local geography than he ever did before.

BROOKLYN MEN INCORPORATE

ALBANY, N. Y. (*Special*).—An organization to be known as the Associated Motion Picture Exhibitors of Brooklyn and Long Island was incorporated with the Secretary of State to-day. It is formed for the purpose of cooperation in securing the improvement of all conditions relating to the motion picture industry, to obtain freedom from unjust or unlawful exactions, and to establish a credit system for the benefit of its members. The incorporators are William Brandt, Louis L. Levine, Robert Israel, William N. Hollander, John Manheimer, Samuel Lasselbaum, and Adolph J. Stockhammer all of Brooklyn, N. Y.

GEO. W. HERRICK.

DAVENPORT TO DIRECT CUMMINGS

Arthur Blumenkrohn, business manager for Superlative Pictures Corp. was in New York long enough last week to complete negotiations with Harry Davenport to direct Irving Cummings in his first release for Superlative.

The Selig forces in Los Angeles have organized a baseball team and are proud of their new diamonds. George Fawcett, the well-known star, takes his regular turn in the pitcher's box.

NATIONAL ASSOCIATION IS GAINING NEW MEMBERS

June May Prove a Record Month, It Is Asserted

The month of June will establish new membership records for the National Association of the Motion Picture Industry, if applications continue to be received at the headquarters in the Times Building, at the rate they were filed up to Friday the 15th inst.

This is substantial evidence that the success which has attended the association's efforts during the past few months has had the desired effect, not only as regards the benefits derived for the entire industry, but this new support has come in the form of applications from many important companies, which is most gratifying to President William A. Brady and Executive Secretary Frederick H. Elliott and the other officials who have worked day and night, Sundays and holidays to give the motion picture interests as representative a national organization as any other industry in the world.

The film companies have not been the only ones to do their share towards supporting the work of the association, but other companies which are dependent upon the industry to a large extent for their business, have seen the wisdom and advantage of affiliating with the national body representing the five great branches of the trade.

The companies which have joined the National Association since the first of June are as follows: Triangle Distributing Co., to be represented by S. A. Lynch; Metro Pictures Corporation, as a producer member to be represented by Joseph W. Engel, Metro having been one of the founders of the National Association as a distributor member; Louis J. Selznick Enterprises, represented by Louis J. Selznick; Astra Film Corporation, represented by L. J. Gasnier and Balboa Amusement Producing Co., represented by H. M. Horkheimer.

CAUSES A COMMOTION

Never in her career as a motion picture star has Virginia Pearson received such an ovaton as was accorded her at the opening ceremonies of the Israel Orphan Asylum in New York's Ghetto last week. Although the Fox star's appearance as the guest of honor was advertised for 9:30 P. M. the new orphan building was jammed at 7:30. When Miss Pearson arrived later a crowd two blocks long filled the street to such an extent that her car could not approach the building. Although a large force of police was on hand, it was helpless in the big mob. A hurry call for the reserves brought another large force of officers, who finally succeeded in forming a lane to allow Miss Pearson's car to pass.

At the asylum building another large squad of police, together with a company of the Home Guard, fought with the enthusiastic crowd that desired to shake hands with the popular star and thank her for her presence. Judge Gus Hartman, of the Municipal Court, acting as master of ceremonies, formally introduced Miss Pearson, who after the opening ceremonies gave a stirring patriotic address. Miss Pearson concluded her charitable work by selling 1,500 photographs of herself, donating the entire receipts to the orphan fund. In order to leave the district two hundred members of New York's "finest," assisted by the Home Guard, were on hand to make this possible.

WHO WAS FIRST JOKER?

That perplexing literary problem which concerns the authorship of the first joke and which, by the way, has disturbed the calm of humorists for centuries, is likely to have a speedy solution. If "Fatty" Arbuckle has his way, the family tree of every joke in captivity will soon repose under lock and key beneath the cover of an ironbound chest in the Arbuckle library—unless the producers of Broadway musical comedies are planning some unusual surprises.

That's an absolute certainty, take it from "Fatty."

Not by way of getting rid of weight, but solely with a view to the enlightenment of humanity, the riotous comedian has been chasing joke pedigrees these many months with all the agility of a Greek athlete. Even to the tenth and twelfth generations he has traced them and if it is at all possible to carry his research back to the days of the historic Adam it shall be done. "Fatty" assures his confederates.

"The Garden of Allah," Selig's masterpiece, opened the new Rialto theater, Los Angeles, Cal., and played for three weeks to capacity houses.

A recent review in a big Chicago newspaper said concerning a rival, "It is such a good comedy it reminds one of a Keystone."

Sixteen invitations to be guest of honor at Fourth of July celebrations already have been sent to Mary Thurman, Mack Sennett-Keystone beauty.

A drama with a strikingly original theme is "A Self-Made Widow," in which Alice Brady will soon be seen on the World program.

LOIS WEBER TALKS OF FILM FUTURE

Producer Discusses Probabilities and Professes Faith in Picture with Ideas

Although she is generally much more busy doing that saying, Lois Weber recently had some interesting remarks to add to the general discussion as to the future which lies ahead of the motion picture industry. These statements take on an added importance in view of the fact that Miss Weber is embarking on a new venture as the head of her own studio, and under conditions which will allow her complete individual freedom. To an interviewer Miss Weber said:

"I have unlimited faith in the future of the motion picture, because I have faith in the picture which carries with it an idea and affords a basis for the argument of questions concerned with the real life of the people who go to see it. Of course, the great number which they will crowd to see will continue to be those of swift moving and romantic narrative, although original plots of that sort are every day becoming increasingly scarce. But if pictures are to make and maintain a position alongside the novel and the spoken drama as a medium of expression of permanent value, they must be concerned with ideas which get under the skin and affect the living and the thinking of the people who view them. In other words, they must reflect without extravagance or exaggeration the things which we call human nature, and they must have some definite foundation in morality. For certainly those are the things which endure"

HONORS FOR CHILD

Government Accords Mary McAlister Rank of Sergeant

Little Mary McAlister, the six-year-old star who is being featured in Essanay's series, "Do Children Count?", is the recipient of one of the most signal honors ever bestowed upon a person in motion pictures by the United States Government.

In recognition of the very material work this child has done in collecting funds for the Red Cross, and in recruiting soldiers, the War Department has accorded her the rank of honorary sergeant in the United States army. The formal warrant and chevrons were delivered to her by Captain F. R. Kenney, in charge of the recruiting campaign at Chicago.

Ruth Law, the famous aviatrix, is the only other person of her sex to have been so honored. Miss Law was made a non-commissioned officer for her cross-country flights in behalf of recruiting and the Liberty Bond campaign.

This child is more proud of her chevrons and warrant than she is of the greatest of her picture successes.

A moving picture was made of the brief ceremony attending the appointing of the little girl to her officership. The "Do Children Count?" series, directed by L. C. Windom, are being released through the K-E-S-E Service.

TO DIRECT LOIS MEREDITH

William Robert Coleman, formerly connected with Biograph, Selig and other producing organizations of equal repute, has been engaged to direct the first of six productions starring Lois Meredith, and bearing the star's name as the brand of release.

While some matches are made in "heaven," the kind that will be shown in the 73rd release of Paramount-Bray-Pictographs are those that really start something and are made in the good old U. S. A.

Vivian Reed's ambition is to own and manage a model farm.

ILLINOIS HOUSE PASSES CENSOR MEASURE

Provides for State Regulation of All Films

SPRINGFIELD, ILL. (*Special*).—The bill providing for a State censorship of all films by a censor to be appointed by the registration department was passed by the House recently with 105 affirmative votes. Representative Guernsey, sponsor for the bill, claims it will also be passed by the Senate.

The immediate effect of the new law, if it becomes one, will be to abolish the present Chicago censorship board conducted through the police department and centralize all scrutiny of films in a central censorship bureau to be operated out of Springfield. Section seven of the bill provides that a State permit once granted shall take the place of any and all other permits, municipal or otherwise.

The chief censor shall have a salary of not more than $3,500, and the sub-censors, about a half dozen in number, are supposed to be supplied by civil service.

GOLDWYN HAPPENINGS

Considerable strength has been added to the Goldwyn producing staff through the addition of William H. Cotton to the group of brilliant men whose best efforts are concentrated upon the direction of Goldwyn Pictures. Mr. Cotton is one of the most successful of the younger American artists, having already achieved an international reputation as a portrait painter and won distinction as well by his decorative drawings and tone-studies.

Arrangements have just been concluded between Goldwyn Pictures Corporation, the company that has Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl, and Madge Kennedy, and the Arden Studios, of 599 Fifth Avenue, New York, whereby that splendid group of artists and decorators henceforth will lend their skill to the artistic preparation of all Goldwyn Pictures.

The Arden Studios have several bases for their reputation throughout the decorative and art worlds. They are conducted by Miss Elizabeth Averill, a niece of Mrs. E. H. Harriman, and Mrs. John W. Alexander, widow of one of America's greatest painters, whose contributions to the nation's permanent art will make his reputation more enduring as time passes.

The steady and satisfying progress that has been made in the screening of the first of the farce-comedies in which Madge Kennedy is to be starred has added another to the list of Goldwyn Pictures which have been finished on the pledge of that organization to complete twelve pictures to be ready for exhibition by the first of September.

FEATURE TWO AND FIVE-REELERS

For the present the Essanay Company is confining its output to two and five reel subjects. The program of to-day is so arranged that these two lengths are more in demand than any other lengths, it has been found.

Much care has been taken with the Black Cat and "Do Children Count?" subjects, so that many exhibitors who are devoting one or two nights a week to short subjects or variety programs may use one of these pictures as the chief attraction. This plan is proving especially successful where a daily change policy is still adhered to and the patrons have tired of too many long features.

ON THE HONOR ROLE

Business Manager R. R. Rockett, of Balboa studio, is the youngest business manager in the business, and he comes five years within the registration age limit for conscription. He determined to get in on the honor roll and left a call for 5:30 to make sure he would be in plenty of time. His caller failed to work and he overslept half an hour, but, half dressed and assisted by a fast roadster, he made the station in time to register No. 7.

Balboa studio has lost so many of its working force on account of the war that women have been called upon to do the work formerly done by men in some departments.

BACK TO PICTURES

RALEIGH, N. C. (*Special*).—The Strand has been running Keith vaudeville since Easter Monday, but has now gone back to its original policy of feature pictures only. For some unknown reason vaudeville does not seem to attract satisfactory business in the South, though the public, generally speaking, "falls" for musical tabloids, as is evidenced by the attendance at the Grand, a house run by the same management. All other houses report satisfactory business, despite the scare of "high taxes."

J. W. CARDEN.

ESSANAY'S SECOND WESTERN

"The Range Boss" will be the second of Essanay's series of Westerns.

This series, which was inaugurated with the release of "Land of Long Shadows" June 18, presents a new and novel screen interpretation of red-blooded life in the wilds of the West. It features Jack Gardner, the noted musical comedy star, who made his first appearance in motion pictures last month in Essanay's "The Night Workers."

THIS IS THE WAY "THE SUBMARINE EYE" IMPRESSED THE DAILY NEWSPAPER CRITICS

EVE. MAIL: The picture aroused enthusiasm. Easily the motion picture novelty of the Summer season.

ZIT. IN THE EVENING JOURNAL: If you like thrills and heart-throbbing moments you are going to get them in bunches. Needless to say I am going to ask you to go and see it.

EVENING WORLD: One of the most thrilling spectacles shown in motion pictures. Ranks with the super-features previously played at the Liberty.

TRIBUNE: This new submarine story is so far ahead of anything which has gone before it that there is no comparison.

MORNING SUN: "The Submarine Eye" packs a big punch. Worthy of individual investigation. The audience was stirred fathoms deep.

BROOKLYN EAGLE: The story is gripping in its tensest moments, and is an example of the wonders and terrors of ocean depths. Is well worth seeing.

EVENING POST: It is an excellent photoplay.

N. Y. TIMES: A thrilling sea tale. An interest-compelling picture. Beautiful photography to recommend it.

N. Y. WORLD: This new submarine photoplay may be ranked among the best pictures yet produced. The film is certainly well worth seeing.

N. Y. AMERICAN: As full of glamour as "Treasure Island." Clever, unusual, intensely interesting picture.

EVENING SUN: Combines very happily entertainment and instruction of a unique variety.

ROB REEL, CHICAGO AMERICAN: Goes one better than "20,000 Leagues"—It's a Daredevil Thriller.

W. K. HOLLANDER, CHICAGO DAILY NEWS: Romantic blending of Stevenson and Verne—Photography a joy.

MAE TINEE, CHICAGO TRIBUNE: If you are not fascinated I miss my guess—an intricate piece of work beautifully done.

KITTY KELLY, CHICAGO EXAMINER: A regular grown-up fairy tale—warmly recommended for a refreshing two hours.

LOUELLA O. PARSONS, CHICAGO HERALD: Forget you are a grown-up and go see it.

IT'S NOW OR NEVER
STATE RIGHTS BUYERS—
YOU OUGHT TO REALIZE
THAT NOW IS THE OPPORTUNE
TIME TO MAKE MONEY WITH
THE SUBMARINE EYE
FOURTH WEEK AT THE LIBERTY THEATRE NEW YORK CITY
NOW PLAYING AT THE STUDEBAKER THEATRE CHICAGO
READ! THINK! ACT!

AND HERE IS THE UNANIMOUS PRAISE-VERDICT OF THE TRADE PRESS REVIEWERS

ADAM HULL SHIRK in N. Y. DRAMATIC MIRROR: The story is plausible, and extremely thrilling. Will constitute one of the most profitable State right pictures that has been produced in a long time. It can conscientiously be recommended as a genuine novelty.

EXHIBITORS' TRADE REVIEW: "The Submarine Eye" undoubtedly rivals many of the present day output in its tense dramatic action and well defined thrills. Will receive hearty support from the picture-going public. Exhibitors will find it a meritorious release.

N. Y. CLIPPER: Action—plentiful. Continuity — excellent. Suspense—intense. Detail—superb. Atmosphere — excellent. Photography—magnificent. box-office value—the full run.

BILLBOARD: Without a flaw; it grips and thrills, it pleases and satisfies. It should prove a box-office magnet of the highest calibre. Exhibitors who fail to book it are not playing fair with themselves or their patrons.

MOTOGRAPHY: Has about all that is required to keep its audiences in a perpetually interested state. It ought to make a great State rights proposition.

VARIETY: Very effectively visualized. Certain to attract interest no matter in what part of the world it is shown.

JOSEPH L. KELLEY IN MOTION PICTURE NEWS: Its action is strong but simple—simple because the simple has been made impressive without the "blare of trumpets." Its continuity reaches the nth power of perfection. Dull moments are conspicuous because of their absence.

N. Y. DRAMATIC NEWS: Held audience completely under its spell.

N. Y. TELEGRAPH: These wizards of the picture industry have produced the eighth wonder of the world. . . . Timely, a big drawing card, a genuine novelty in theme and photography.

EXHIBITORS' HERALD: The Williamson Brothers scored a scientific, entertaining money-making hit.

N. Y. REVIEW: The story is one of the most fascinating and dramatic ever conceived, and is developed with a keen eye to sustaining the suspense.

WILLIAMSON BROTHERS
EXECUTIVE OFFICES: LONGACRE BLDG., NEW YORK CITY

ARTCRAFT'S COMING FEATURES ANNOUNCED

Subjects Presenting Mary Pickford, Douglas Fairbanks, Elsie Ferguson, George Cohan and Geraldine Farrar

Announcement has been made at Artcraft's New York headquarters of its new productions for release in the near future, actual work on most of which has already been commenced here and on the West Coast. The new schedule includes the production for early release of subjects presenting Mary Pickford, Douglas Fairbanks, Elsie Ferguson, George M. Cohan and Geraldine Farrar.

Following the completion of Mary Pickford's patriotic picture, "The Little American," staged under the direction of Cecil B. De Mille, Miss Pickford will start on her newest vehicle, "Rebecca of Sunnybrook Farm," within the next few days. This adaptation from the famous book and play will be produced at the Lasky-Hollywood studio by Marshall Neilan. After this picture Mary Pickford will appear in an adaptation of Frances Hodgson Burnett's well-known book, "The Little Princess," arrangements for the screening of which were made last week.

As his third Artcraft picture, Douglas Fairbanks will present an original story written by himself, the temporary title of which is "The Optimist." This subject will offer a typical Fairbanks photoplay staged by John Emerson. Eileen Percy, who has just signed a year's contract to appear opposite the energetic Douglas as a result of her exceptional work in "Wild and Woolly," to be released June 24, will head the supporting cast. The new Fairbanks story is now being prepared for screening by Anita Loos and will be ready for the camera when the star returns from his vacation shortly.

George M. Cohan's next picture for Artcraft, "Seven Keys to Baldpate," is now being produced at the Famous Players-New York studio. This adaptation from Mr. Cohan's popular stage success is under the direction of Hugh Ford, producer of many film hits under the Famous Players trade mark.

At the Famous Players-Lasky studio in Fort Lee, Elsie Ferguson will start her initial photoplay, "Barbary Sheep," the well-known book by Robert Hichens, as soon as Maurice Tourneur finishes the picture on which he is now working.

Geraldine Farrar, who arrived in Los Angeles recently to appear in a series of photodramas for Artcraft under the direction of Cecil B. De Mille, has contracted a severe case of tonsilitis, which has delayed her activities at the Lasky studio. Mr. De Mille, who has just returned from his first vacation in many years, is at present working on the initial Farrar-Artcraft release in collaboration with Jeanie Macpherson and it is thought that the star will have fully recovered so as to start work the early part of next week. Although the final title has not as yet been decided upon, it is understood that the story is practically ready for screening and will present a big theme befitting the talents of the famous favorite of the cinema and opera.

VICTOR MOORE RETURNS

To Establish Another Studio Here for One-Reelers

Victor Moore, the well-known comedian, has returned to New York from his motion picture studio in Jacksonville, Fla., to establish another studio in the metropolis, and to make his plans for the producing of his future single reel Klever Komedies which are released by Paramount Pictures Corporation to all exhibitors.

Mr. Moore will add another director to his staff and is also picking a number of new players to appear in support with him in his future pictures. Thomas J. Gray has also been added to the scenario department and is now preparing a number of clever scripts which Mr. Moore will produce in his new studio this Summer.

"My one ambition is to make one-reel features," said Mr. Moore in speaking of his new plans, "and to that end I am enlarging my producing, executive and scenario departments."

SECURE ADVERTISING SPACE

in the

CONVENTION NUMBER

of the

DRAMATIC MIRROR

JULY 14th ISSUE

Be represented where your announcement will reach the eyes of those who play the best pictures in the biggest theatres, appealing to the appreciative, intelligent theatregoer.

THE DRAMATIC MIRROR

1493 Broadway New York, N. Y.

PACIFIC COAST FILM NEWS

Latest Happenings of Interest and Importance in the Motion Picture Circles of California—Gossip of the Studios

By MABEL CONDON

LOS ANGELES, CAL. (*Special*). — The Smalleys have taken possession of the location which will make the Smalley plant one of the most picturesque and convenient in the Los Angeles colony. The old Vogel home, at Santa Monica and Western Avenues, is the site. A stage, laboratory and dressing rooms are in the process of building, and the Vogel homestead has been converted into spacious offices for the Smalleys. Kenneth Harlan and Mildred Harris have been chosen to play the leads in the first feature to be directed by Mrs. Smalley at her own film plant. The second Smalley production will be the well known story, "K," by Mary Roberts Rinehart.

Universalites Coming

Carl Laemmle called a meeting of the Universal clan one night last week. The place was the big stage at Universal City. The result was a talk by President Laemmle in the interest of all things that make for good photoplays and satisfied players; one by Judge Willis Brown, of Salt Lake City, regarding his work with so-called "bad boys," and a closing talk by Henry McRae, manager of Universal productions. The appointment of a committee of five to aid the cause of civic betterment, and the unanimous motion that a "Laemmle Dance" should be held at frequent intervals at the big film plant, sent everyone away happy.

At the Heidelberg Table

Again the Heidelberg table at the Hoffman is one of nightly cheer, and again does Inceville ring with the report of Bill Hart's twin six-shooters. For Mr. Hart arrived in Los Angeles Sunday, June 10. A welcoming band of vandals in western make-up met him at the depot and paraded him joyfully through the streets of Los Angeles. Mr. Hart made a personal appearance on Monday night at the opening performance of "The Desert Man" at Clune's Broadway Theater after a dinner at the Heidelberg table.

Those of the Ince-Triangle and Mack Sennett-Keystone Studios have long since ceased to puzzle as to who is the "big boss" of their respective plants. Whether Thomas H. Ince has or has not withdrawn from the Triangle fold, or whether Mack Sennett is or is not the big Keystone chief, upsets production at neither studio. With E. H. Allen in charge of the Ince-Triangle interests, and Hampton Del Ruth, in the absence of Mack Sennett and George Stout, as master of all he surveys at Keystone, production at both plants is going merrily on.

Duncan Pushes Serial

William Duncan, director and lead of the Vitagraph "Hearts of Flame" serial, plans to complete the production of the serial's fifteen episodes by the first of July.

Anna Luther was the donor of the cup won last week at Nat Goodwin's cafe by the artistic dancing of John Considine and his daughter-in-law. Mr. Considine proved himself as apt a terpsichorean artist as in the days of the noted Sullivan and Considine alliance.

One of the biggest fights yet recorded in motion pictures was staged last week at Santa Barbara, when William Russell and Al Kaufman did seven rounds for a new Russell feature.

At the Vitagraph Hollywood Studio, W. S. Smith has two companies busy. That of Wiluliam Duncan is working on the twelfth episode of the "Hearts of Flame" serial, and Director William Wolbert is completing production on a new feature entitled "Captain Sunlight," with Alfred Vosburgh in the title role and Mary Anderson playing opposite him. Incidentally, the work of leveling Vitagraph Hill for the building of the new administration building is still in process.

Douglas Fairbanks, his director, John Emerson, and members of the Fairbanks company, continue to make the life of Hollywood-ites an interesting one.

Hoffman Needs Day Off

Having recovered from the effects of a one-day vacation a year ago, which day he spent at the San Diego Exposition, Studio Manager M. E. Hoffman of the Lasky plant is about ready for another such length of time away from the studio. Though in California fifteen months, Mr. Hoffman has not yet investigated for himself the wonderful fishing up in the San Gabriel Canyon and at Little Bear, nor has he camped in the Sierra Madres nor "ranched" up Santa Clara way. All this negligence, though directly traceable to the busy Hoffman desk at the Lasky plant, is unique in the life of those spending any time in California, and especially in the life of one who possesses a five-year California contract.

Paul Willis will play opposite Vivian Martin in her newest Morosco picture.

Kathlyn William has been camping for the past week, by way of intermission between Morosco feature pictures.

George D. and Eileen Proctor have converted a rambling house at Santa Monica beach into an artistic dwelling place, and the miscellaneous assemblage of film folk who gather there on Sunday afternoon give it a Bohemian atmosphere. "The Stable" is its misnomer.

Bessie Love's first appearance on the Ince-Triangle program will be in a story of circus life entitled "The Saw-Dust Ring." It was written by L. V. Jefferson and directed by Paul Powell and Charles Miller. For two weeks Bessie traveled with a circus through California, so the majority of the scenes in "The Saw-Dust Ring" were made under "the big top."

M. Doner is the new technical director at the Culver City Studio. For the past two years he has been head of the department of sculpture at the big Ince film plant.

Fannie Ward and her company have gone to the Mexican border, to make scenes under George Melford's direction. Supporting Miss Ward are Jack Dean, Harrison Ford, James Cruze, James Neill, Jane Wolff, Lottie Pickford, Edythe Chapman, Henry Woodward and James Mason.

Margaret Loomis, the Lehua Waipahu of "The Bottle Imp" picture, again plays opposite Mr. Hayakawa. With her appear Walter Long, Tom Forman, Raymond Hatton, Ernest Joy, Mabel Van Buren and Camille Ankowitz.

Theda Bara's first appearance at the Fox Studio, one day last week was, of course, not recognized by the gateman, so what else could the latter do but refuse her admittance? As is usual in such cases, the gateman, on learning his mistake, asked many pardons and feared for his job. It still belongs to him, however.

C. B. Sells Bonds

Cecil B. DeMille, as a promoter of Liberty Bonds, has proved himself a great success. The total aggregated from Mr. DeMille's sale of said bonds on the Lasky lot was $150,000.

Paddy McGuire and Patricia Hanna, leading man and extra at the Fox Studio, were married one day last week. Director Parrott and Jewel Carmen witnessed the ceremony.

Louise Glaum has a big part in a big story entitled "A Strange Transgressor." It takes Louise out of the "vampire" characters and gives her new opportunities. With her in the cast are J. Barney Sherry in the leading male role, Colin Chase, J. Frank Burke, W. H. Bray, May Giraci and Dorcas Matthews. Reginald Barker is director and Robert Newhard photographer of this picture.

The Helen Holmes railroad serial comes to an end this week, and a new Holmes feature will immediately be done, with Catalina Island as its location.

Baby Marie Osborne is at work on a new picture, which was written for her by Marc Edmund Jones of the Pathe scenario staff. William Bertram is directing it. Mr. Bertram and Harris Ingraham will alternate in the direction for W. A. S. Douglas of the Baby Marie pictures.

Marshall Neilan, now busy directing Mary Pickford at the Lasky Studio, was coaxed off a Mary Pickford set the other day for the purpose of showing the interested studio lights all the new and unique equipment of the new car he brought back with him from New York. 'Tis said by the Lasky publicity expert, one Kenneth McGaffey, that said car has a beacon light which shoots upward from the roof, and which enables Mr. Neilan to find his car in any kind of a crowd.

Mae Busch, who recently joined the Fox company, was taken suddenly ill last week, and is now at the Clara Barton Hospital in Los Angeles.

Margaret Thompson appears opposite William Desmond in the new Triangle-Ince play by John Lynch and J. G. Hawks. Walter Edwards is directing the production.

Dot Farley, the Sunshine Girl in Henry Lehrmann's Sunshine film comedies at the Fox Studios, has started a Dot Farley Club, the purpose of which is to save odd pennies for the American Red Cross. Miss Farley is president of the club, which confines its membership to Miss Farley alone.

The Gertrude-Selby-Neal Burns comedy company, under the management of David Horsley and W. A. S. Douglas, has its first picture, "An Interrupted Vacation," ready for release.

Victoria Ford is again playing leads opposite Tom Mix at the Fox Studios.

Sherwood MacDonald to Trip

Director Sherwood MacDonald, of the Balboa forces, is planning a July trip to New York.

Universal City had a royal visitor one day last week in the person of Prince Deva Ran Fokul Maharaj, of a principality in the Himalayas.

Lena Baskette is being featured in a two-reel story entitled "Mysterious Egypt," directed by Marshall Stedman.

Eileen Sedgwick and Fred Church have the leading roles in an animal story entitled "Hearts and Lions," directed by W. B. Pearson at Universal City.

Bessie Barriscale's forthcoming Triangle release is entitled "Hater of Men." In principal roles with Miss Barriscale are Charles K. French and Jack Gilbert, with Charles Miller as director and Clyde De Vinna cinematographer.

Thomas H. Ince is the author of Enid Bennett's new play, which has a Southern location.

A new cream color six-cylinder car, with a dainty and small Triangle emblem on both doors, took its place in automobile row at Culver City last week. It was the newest possession of Bessie Love.

Ruth Stonehouse, playing the lead in the five-reel Universal feature, "The Little Swede," has for her support Roy Stewart, Jack Vill, Claire Du Brey, Mrs. A. E. Witting, Alfred Allen and Harry Dunkinson.

Business Manager E. H. Allen, of the Culver City Studios, became hero to two hundred children one warm afternoon of last week when he arrived on a Director Irvin Willat set, bringing with him several gallons of ice cream and many cakes. The children appeared in support of Little Thelma Salter and Georgie Stone.

Takes Big Chance

Franklyn Farnum, Bluebird star, took the small end of a seventy-thirty chance with death one day last week, when he drove a racing car down the steep Mount Wilson trail, a few miles out of Los Angeles. The result is a thrill in the newest Farnum-Universal picture.

Violet McMillan is again a Universal-ite. She is at work under Eugene Moore's direction in a five-reel picture in which Gertrude Astor and Charles Hill Mailes also appear.

In E. Magnus Ingleton's new story, "The House of Gloom," being directed by Charles Swickard at Universal City, appear Gretchen Lederer, Joe Girard, Chester Bennett, Donna Moon, Charles Hill Mailes, Val Paul, Peggy Custer and George Berrell.

Dorothy Dalton arrived in Los Angeles last week after her six weeks' visit in the East.

WILL SHOW AT BRIGHTON

"Birth of a Nation" to Be Seen at Beach

D. W. Griffith's military spectacle, "The Birth of a Nation," is again to be presented at Brighton Beach Music Hall for an engagement beginning on Friday night, June 29. Thereafter two performances daily will be given, including Sundays at 2:15 and 8:15.

The Griffith spectacle is unique in its position in American stage history. It created a new art form and started a vogue at the same time which has never been equalled by any play in the history of the American stage. In less than two years it has established the record in every important theater of this country as well as in England, Australia, Canada and South America.

It will be seen at Brighton Beach Music Hall exactly as it has been given before nearly 50,000 people in all parts of the civilized world, and during the famous one-year run at the Liberty Theater, Manhattan.

IRENE CASTLE'S "STUNT"

A progressive sleeping party is Irene Castle's latest "stunt." In filming "Sylvia of the Secret Service," Mrs. Castle's first Pathe Gold Rooster play, Director George Fitzmaurice of the Astra found it necessary to make use of a hotel lobby. The management of the Martinique, New York's well-known hotel, proffered the use of their lobby, but in order to insure no interference from the crowds which normally gather there, Mr. Fitzmaurice made arrangements to start taking his scenes at two o'clock in the morning. During the day a number of scenes were taken in Englewood and Mrs. Castle got her first nap at about 10 P. M. while riding in a motor car from Englewood to New York. This nap was resumed in a room at the Martinique on the conclusion of the taking of the scenes. At 7 A. M. some exteriors were "shot" in Jersey City and Mrs. Castle continued her sleep for two hours in her dressing room at the studios.

KELLY FINISHES ANOTHER

Anthony Kelly walked into the offices of B. S. Moss yesterday with the complete scenario of Cosmo Hamilton's "The Sins of the Children," which as one of the most sensational novels of the year, was grabbed up by Moss and entrusted to the genius of Kelly's fertile pen for screen adptation. Mr. Kelly has been working on the script for some months, taking the work on the completion of "The Bar Sinister," which is now taxing the capacity of the Broadway Theater.

BESSIE BARRISCALE BUSY

Bessie Barriscale and her own company are busily engaged in the production of the screen version of Grace Miller White's novel, "Rose O'Paradise," in which this popular screen star plays the role of "Jinnie." The production is being made under the dramatic direction of James Young, who wrote the scenario. Miss Barriscale's supporting company includes David M. Hartford, in the heavy role of Jordan Morse and Howard Hickman as Theodore King.

LYMAN H. HOWE OPENS OFFICES IN NEW YORK

Educational Film Organization Located in Godfrey Building

The trade in general will be interested in the announcement that Lyman H. Howe, who is recognized as one of the pioneer exhibitors of moving pictures in America, and also a leading exponent of educational films, has opened a suite of offices at the Godfrey Building, 729 Seventh Avenue, Room 1202.

S. M. Walkinshaw, Vice-President and General Manager of the Howe organization will devote much of his time to the new offices with his assistant, R. E. Gillaum.

The Howe organization comprises two corporations which, while operated separately, are nevertheless closely affiliated. The producing company is known as the Lyman H. Howe Films Company, and specializes in the production of scenic, travel and educational subjects of exceptional merit, and maintains a staff of photographers who are constantly engaged in seeking out distinctive and unusual scenes here, there and everywhere. The company also erected its own laboratory and studios at Wilkes-Barre, Pa., and many American as well as foreign producers who have inspected them, declare the Howe laboratory and studios models of perfection and efficiency. It is manned by a staff of specialists and the most expert technicians.

The other Howe organization is known as The Lyman Howe Attractions, Inc., and operates traveling companies which have been playing the leading theaters of over 500 cities twice each season for over twenty years.

The programs presented by these companies of educational films, are selected and arranged with skill, art and judgment and each exhibition becomes a page in the spectator's book of life. Besides, a corps of limitators and impersonators behind the screen, accompany and accentuate every action of each scene and in instant unison with it.

One of the functions of the offices just established in the Godfrey Building, is to inspect all films that appear in the market and to buy those that are of exceptional merit and which measure up, both in photography and virile human interest, to the standard created and maintained for so many years by the Howe companies.

HUMORISTS GOLDWYN GUESTS

The American Press Humorists, who will hold their annual meeting in New York City during the week of June 25, have set aside one day on their program which is to be known as Goldwyn Pictures Day. On the morning of Wednesday, June 27, the members of this distinguished newspaper and magazine organization, with their wives, will depart for a day's outing at the Fort Lee studios, where they will be the guests of the Goldwyn officers, authors, stars, and technical staff. They will be entertained at luncheon by Mae Marsh, Jane Cowl, and Madge Kennedy, Goldwyn stars, who at that time will be working upon three separate productions.

The State Rights' Sensation That Will Make You a Fortune

HERBERT BRENON
Presents
THE FALL of the ROMANOFFS
With
ILIODOR
The Famed "Mad Monk" of Russia
and an all-Star cast including
NANCE O'NEIL — CONWAY TEARLE
ALFRED HICKMAN — EKATERINA GALANTA
and a score of others

Herbert Brenon's Screen Masterpiece Tells the Amazing Story of Rasputin and the Russian Court, of Social and Religious Intrigues and of a Nation's Dramatic Stroke for Liberty.

Personally Directed by Herbert Brenon

ILIODOR PICTURE CORPORATION
729 Seventh Avenue, New York City. Telephone: Bryant 7340

"MRS. RAFFLES'S CAREER" FOR JULIAN ELTINGE

Celebrated Female Impersonator to Have Fine Vehicle for First Lasky Film

Following the announcement that Julian Eltinge, the celebrated feminine impersonator, is to make his motion picture debut as a member of the Famous Players-Lasky stellar forces, Jesse L. Lasky, vice-president of the corporation, announces that the first production in which Mr. Eltinge will star upon the screen will be "Mrs. Raffles's Career."

This story, which is a combination of comedy, mystery and thrills, was written for Mr. Eltinge by Gelett Burgess and Carolyn Wells in collaboration. It will be staged at the Lasky studio in Hollywood, and Mr. Eltinge, who has just closed a tremendously successful season in "Cousin Lucy," will shortly repair to the Lasky studio in Hollywood where the script of this story has already been forwarded in order that preparation for the staging of the production can be begun.

"Mrs. Raffles' Career" is the second production which Mr. Burgess has written for Famous Players-Lasky; Billy Burke being now actively engaged at the company's Eastern studio upon an adaptation of Mr. Burgess's story, "The Mysterious Miss Terry," which was chosen as a vehicle for Miss Burke's first appearance in Paramount pictures.

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director-General.
WORLD-PICTURES
present
ALICE BRADY
in
"The Divorce Game"
Directed by Travers Vale
Taken from the famous play, "Mlle. Fifi," by Leo Ditrichstein

MELBOURNE MACDOWELL ON THE SCREEN

Noted Actor of Speaking Stage Will Make Screen Debut with Triangle

The news that Melbourne Macdowell has become a member of the Triangle Stock company at Culver City should prove of unusual interest to those who recall the striking impersonations that this actor contributed to the legitimate stage in years past.

With his wife, the late Fanny Davenport, one of the most celebrated American tragediennes of the past generation, Macdowell appeared in many classic productions. His best-known roles were Marc Antony in "Julius Caesar," Scarpia in "La Rosca," Loris Ipanoff in "Fedora," Almerio in "Gismonda," and Andress in "Virginius."

As the heavy lead in "The Flame of the Yukon," opposite Dorothy Dalton, Macdowell will make his debut in the silent drama. Without previous experience in screen acting, he is said to have created an unusually telling characterization in the role of "Black Jack" Hovey, proprietor of the Midas Cafe where the big scenes in this Alaskan drama take place.

NEW FACES AT ITHACA

ITHACA, N. Y. (*Special*).—Caroline Lee, Violet Palmer and Anita Brown are new additions at the Wharton studios. All are working in comedies.

If you want to train for the movies, join a musical comedy chorus. This is the startling advice of Olive Thomas, who has joined the Triangle forces, and now declares that no experience on earth is as valuable for the silent drama as that of the chorus.

ON LOCAL SCREENS

STRAND

A varied and interesting program is presented at the Strand Theater where "Big Timber," in which Kathlyn Williams and Wallace Reid appear as the stars, is the principal photo-dramatic feature. The film adaptation was made by Gardner Hunting from the story by Bertrand Sinclair, of the California lumber camp district. A feature of unusual interest is some thrilling motion pictures of Mountain Lion Roping in Montana. Bob Baker, the wild animal roper, appears in person at every performance and delivers a lecture in conjunction with the pictures. "No Story," O. Henry's charming tale of newspaper life, is also seen in film form with Thomas R. Mills, Stanley Walpole, Alice Rodier and Mrs. Willard interpreting the principal roles. Victor Moore, the popular comedian, is seen in a new farce entitled "Commuting." The Strand Topical Review shows some interesting American and foreign news pictures.

RIALTO

Stress has been laid on the comedy element in this week's program at the Rialto, with George Beban in "A Roadside Impresario" and Charles Chaplin in "The Immigrant" as the two most humorous features. Mr. Beban is seen as a roaming Italian mountebank, with a most amazingly well trained bear for his companion. It is a Pallas-Paramount picture.

The New Chaplin picture shows the inimitable pantomimist in a series of ludicrous adventures in the steerage of an immigrant ship, at the detention station, and on shore.

The final instalment of "The Land of the Rising Sun" shows odd glimpses of Japanese life; and there is another series of the beautiful views taken during the Panama-Pacific Exposition. Mr. Rothapfel's distinctive screen periodical, The Animated Magazine, completes a highly entertaining program.

PRODUCTION SCHEDULE OF PARAMOUNT IS ON AN ENORMOUS SCALE

Thirteen Stars in Twenty-seven Photoplays to Be Completed by September for Future Release

Jesse L. Lasky, in charge of the production of Famous Players-Lasky Pictures, has departed for California and announcement has just been made of the photoplays in course of making or completed for release by Paramount during the late Summer and early Autumn months under its new "star series" selective booking plan.

Thirteen of the foremost and most popular stars on the screen comprise the stellar list, namely Madame Petrova, Marguerite Clark, Pauline Frederick, Billie Burke, Julian Eltinge, Fannie Ward, Jack Pickford, Louise Huff, Vivian Martin, Sessue Hayakawa, George Beban, Wallace Reid and Ann Pennington. These stars alone would be potent enough to make a complete success of the productions in which they appear, but in its determination to do everything in its power to set an example in the procuring of better photoplays, the Famous Players-Lasky company has enlisted the services of, or obtained the rights to the writings of, many of the greatest authors and playwrights of the past and present. There appear in this first announcement of the company such distinguished authors and playwrights as Mark Twain, Sir Arthur Wing Pinero, W. Somerset Maugham, George Broadhurst, Mary Roberts Rinehart, Owen Johnson, Wallace Irwin, Carolyn Wells, George Middleton, Gelett Burgess, Charles Kenyon, Beulah Marie Dix, Hector Turnbull and others whose names are notable in the field of letters.

The Pinero play which has been selected by Famous Players-Lasky is his great comedy, "The Amazons," in which Marguerite Clark is to star in the role of Lady Thomasine.

It will be remembered that Famous Players-Lasky obtained the rights to all of Mark Twain's great writings and that the company has so far used this vast source of material most sparingly, having produced only "The Prince and the Pauper," starring Marguerite Clark and "Puddin'head Wilson," starring Theodore Roberts. The third Mark Twain production will be perhaps his greatest and most popular story, "Tom Sawyer," with an all-star boy cast headed by that already popular pair of youthful stars, Jack Pickford and Louise Huff.

W. Somerset Maugham, the distinguished English dramatist, was recently engaged by Famous Players-Lasky to prepare photoplays especially for its stars. The first of Mr. Maugham's photo-dramatic contributions will be an adaptation of his own popular play, "The Land of Promise," in which Billie Burke will star.

George Broadhurst is rapidly gaining recognition as one of the most clever and most successful of American playwrights. His popular success, "What Money Can't Buy," has already been adapted by Famous Players-Lasky with Jack Pickford and Louise Huff as stars. Madame Petrova will star in an adaptation of Mr. Broadhurst's "The Law of the Land," which was one of his most striking stage triumphs of the last few years.

One of the most recent of Mary Roberts Rinehart's writings is the "Sub-Deb" series, current in the *Saturday Evening Post*. These are being adapted by Famous Players-Lasky with Marguerite Clark in the role of the adorable Bab. There will be several of these "Sub-Deb" stories, the first of which will be known as "Bab's Burglar."

Unique in the field of letters are Wallace Irwin's extraordinary successful Japanese school boy stories, "Hashimura Togo." Mr. Irwin has been induced to convert Hashimura to the screen especially for Famous Players-Lasky, and Sessue Hayakawa, the well-known Japanese actor, has been appropriately assigned to the stellar role.

Owen Johnson's "The Varmint" is now being adapted for the screen at the Lasky studio with Jack Pickford and Louise Huff as the stars.

For Billie Burke, Famous Players-Lasky has chosen Gelett Burgess's story, "The Mysterious Miss Terry," a remarkable tale of adventure which will mark Miss Burke's first appearance in Paramount Pictures.

It is also worthy of note that Gelett Burgess, in collaboration with Carolyn Wells, the well-known fiction writer and playwright, has written a story in which Julian Eltinge, internationally famous feminine impersonator, will make his photoplay debut. It is called "Mrs. Raffles' Career."

George Middleton, who has contributed a number of original stories and notable adaptations of stage plays to Paramount Pictures, will be represented by an adaptation of "A Wife's Strategy," which will star Pauline Frederick in an unusually powerful role. Miss Frederick will also star in "The Show Down," which was written for her by Hector Turnbull, former head of the Famous Players-Lasky scenario department.

It was announced some time ago that Beulah Marie Dix, whose stage achievements have been many, has been engaged by Famous Players-Lasky as a special writer of photoplays. One of Miss Dix's contributions to the screen will be "The Ghost House," starring Jack Pickford and Louise Huff.

Charles Kenyon is the author of "Mexicali Mae," a story of the Mexican border, in which Fannie Ward will star. Miss Ward will also star in "The Sunset Trail," by Alice McIver, and in "The Lure of Crooning Waters," by Marion Hill.

Wallace Reid is to star in "The Thing We Love," which was especially written for him by H. B. and M. G. Daniel. George Beban, the celebrated character actor, has completed "Lost in Transit," an unique conception, which presents him in an entirely new light. Vivian Martin is to star in "Little Miss Optimist," and in "The Dogie," which was written by Tom Forman, the popular Lasky juvenile and author of numerous successful photoplays. Miss Martin will also star in "Molly Shawn," a delightful Irish characterization.

One of the four productions which will be completed by Madame Petrova will be "The Lotus Lady," written by herself. "Exile" will be another Petrova picture, and the name of her fifth Paramount picture is not known as yet.

The diminutive Ann Pennington will make her second appearance on the screen during this season—her fourth photoplay—in a production the title of which has not been decided upon.

PICTURES LIVEST TOPIC IN PHILADELPHIA'S AMUSEMENT WORLD

Convention at Hand—Censors "Acting Up" and Footage Tax Is Being Opposed

PHILADELPHIA, PA. (*Special*).—The principal activity in the amusement line just now is closely related to the moving picture industry. First of all, everyone is getting ready for the convention of the Philadelphia Exhibitors' League to be held June 25, 26, 27. The publicity department under the leadership of C. H. Goodwin, has been busy placarding the city with notices and billboards of the approaching convention. The meeting should be one of particular importance as there are so many serious problems just now confronting the moving picture exhibitor in Pennsylvania. The state censors, encouraged by their recent court victories, are becoming so inflated with their own importance that their arbitrary rulings are seriously hurting the presentation of films. At the convention the governor will no doubt be asked to take some drastic steps so that the Censor Board's rulings will not be the joke of the couptry.

So ridiculous have some of the recent changes requested in films been that the Stanley Company have been carrying large ads. in all the papers protesting against the changes insisted on for "On Trial." Their plan for circumventing the censors is told elsewhere.

Another topic which will be treated at this meeting is the question of the proposed tax of 1 cent per foot on all films passed by the State Board of Censors. A legislative committee held a public hearing on this question a few days ago and were amazed to hear of the big losses sustained in some productions, attributed, it is said, to enormous salaries paid to stars and stiff competition. Assistant District Attorney Maurice J. Speiser was retained by the local moving picture interests to oppose the bill, and he declared its enactment would result in ten houses being compelled to charge 50 cents and many film exchanges would have to go out of business. He also declared the tax to be unconstitutional. At the hearing it was stated that some of the big feature films were big losses financially.

Following is the complete program of events for the state convention and exposition of the Pennsylvania Exhibitors' League, to be held at Parkway Auditorium, June 25 to 27 inclusive. The hotel headquarters are at the Hotel Adelphia.

Convention exposition opens each day at 2 P.M. and remains open to 11 P.M.

Dancing in the grill room each afternoon 4.30 to 6 and evening 8.30 to 12 midnight.

Daily recitals on the Fotoplayer and American Orchestral Organs by famous musicians.

Souvenirs will be distributed to all visitors at the booths, and flowers and patriotic emblems can be had from the ladies' committee.

Daily Program

Monday, June 25

10.30 A.M.—Convention called to order by G. W. Sabner, president, Exhibitors' League of Pennsylvania, in Convention Hall, Auditorium of American Fotoplayer Co., eighth floor, Parkway Building.

10.45 A.M.—Address of welcome by Hon. Thos. B. Smith, mayor of City of Philadelphia. Response by John O'Donnell, president of Philadelphia Local, Exhibitors' League. Committee on registration. Credential committee. Recording of visiting exhibitors as members.

1.30 P.M.—Report of registration committee.

2.00 P.M.—Convention opens to public in Parkway Auditorium, first floor.

4.00 P.M.—Screening of feature production on exposition floor.

4.30 P.M.—Dancing begins in the grill.

8.00 P.M.—Introduction of screen stars.

8.30 P.M.—Dancing in the grill.

10 to 12—Cabaret in the grill.

Tuesday, June 26

10.30 A.M.—Convention called to order by President Sabner to discuss new business.

1.00 P.M.—Get-together of all exhibitors in the grill.

2.00 P.M.—Opening second day of exposition.

3.00 P.M.—Screening of pre-release film production.

4.30 P.M.—Sight-seeing tour through the "Cradle of Liberty" for exhibitors and ladies.

8.00 P.M.—Introduction of screen stars.

9.30 P.M.—Grand Banquet and Dansant, "A Night of Fun," at the Hotel Adelphia, Chestnut and Thirteenth Streets. Samuel B. Platt, master of ceremonies. A $50 Liberty Bond will be awarded to the best dancing couple, donated by the exchangemen of Philadelphia.

Wednesday, June 27

10.30 A.M.—Open session for exhibitors, exchangemen and all interested in film industry.

11.30 A.M.—Nomination and election of officers of the State.

12 NOON.—Election of delegates to National Convention at Chicago in July.

2.00 P.M.—Opening of exposition.

3.00 P.M.—Screening of film production.

4.30 P.M.—Dancing in the grill.

8.00 P.M.—Introduction of stars.

9.00 P.M.—Patriotic and farewell supper in the grill. League talent only.

—J. SOLIS COHEN, Jr.

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT

FAMOUS PLAYERS
The Little Boy Scout, Ann Pennington, June 25.
At First Sight, Mae Murray, July 2.
The Love that Lives, Pauline Frederick, July 9.
The Long Trail, Lou-Tellegen, July 23.

LASKY
The Jaguar's Claws, Sessue Hayakawa, June 11.
The Inner Shrine, Margaret Illington, June 14.
Her Strange Wedding, Fannie Ward, June 25.
Forbidden Paths, Vivian Martin and Sessue Hayakawa, July 12.
What Money Can't Buy, Pickford, Huff, Roberts, July 16.
The Squaw Man's Son, Wallace Reid, Anita King, July 26.
The Crystal Gazer, Fannie Ward, July 30.

MOROSCO
Giving Becky a Chance, Vivian Martin, June 7.
Big Timber, Kathlyn Williams and Wallace Reid, July 5.
Cook of Canyon Camp, Morosco, George Beban, July 19.

PALLAS
A Roadside Impresario, George Beban, June 18.
Heir of the Ages, House Peters, June 21.

GREATER VITAGRAPH

The Question, Alice Joyce, Harry Morey, June 11.
The Maelstrom, Earl Williams, Dorothy Kelly, June 18.
A Son of the Hills, Belle Bruce, Antonio Moreno, June 25.
Caste, Peggy Hyland, Sir John Hare, July 2.
The Stolen Treaty, Earle Williams, Corinne Griffith, July 16.
Richard the Brazen, Alice Joyce, Harry Morey.
By Right of Possession, Mary Anderson, Antonio Moreno, July 30.
The Message of the Mouse, Anita Stewart, July 9.

PATHE GOLD ROOSTER

THANHOUSER
An Amateur Orphan, Gladys Leslie, June 3.
Fires of Youth, Frederick Warde, June 17.

ASTRA
The Iron Heart, Edward Arden, May 27.
Blind Man's Luck, Mollie King, Earle Foxe, June 10.

BLUEBIRD

A Doll's House, Dorothy Phillips, June 11.
Fires of Rebellion, Dorothy Phillips, July 2.
The Car of Chance, Franklyn Farnum, Brownie Vernon, July 9.
The Little Terror, Violet Mersereau, July 23.
The Rescue, Dorothy Phillips, July 30.

BRADY-WORLD

The False Friend, Robert Warwick, June 11.
The Stolen Paradise, Ethel Clayton, June 18.
The Divorce Game, Alice Brady, June 25.
The Price of Pride, Carlyle Blackwell, June Elvidge, July 2.
The Brand of Satan, Montague Love, July 9.
The Beloved Adventurers, Kitty Gordon, July 16.
The Self-Made Widow, Alice Brady, July 23.
Partnership, Arthur Ashley, July 30.

TRIANGLE

FINE ARTS
American, That's All, Jack Devereaux, June 3.
Her Excellency, the Governor, W. Lucas and Elda Miller, June 24.

KAY-BEE
Bawbs o' the Blue Ridge, Bessie Barriscale, June 3.
The Girl, Glory, Enid Bennett, June 10.
Love or Justice, Louise Glaum, June 10.
The Paws of the Bear, William Desmond, June 17.
Madcap Madge, Olive Thomas, June 24.
The Clodhopper, Charles Ray, June 17.

K. E. S. E.

EDISON
The Ghost of Old Morro, Mabel Trunnelle, Robert Conness, June 25.

SELIG
The Mystery of No. 47, Ralph Hera, June 4.
Little Orphan Annie, Violet De Biecarl, July 9.
The Barker, Lew Fields, July 30.

ESSANAY
Filling His Own Shoes, Bryant Washburn, June 11.
Land of Long Shadows, Jack Gardner, June 18.
The Man Who Was Afraid, Bryant Washburn, July 2.
Range Boss, Jack Gardner, July 16.
The Golden Idiot, July 23.

METRO

ROLFE
The Belle of the Season, Emmy Wheelen, June 9.
The Greatest Power, Ethel Barrymore, June 30.

YORKE
The Haunted Pajamas, Harold Lockwood, June 11.

METRO PICTURES CORP.
The Greatest Power, Ethel Barrymore, June 16.
Aladdin's Other Lamp, Viola Dana, June 25.
The Will o' the Wisp, Mabel Taliaferro, July 2.
The Trail of the Shadow, Emmy Wheelen, July 9.
The Blacker, Emily Stevens, July 16.
The Hidden Spring, Harold Lockwood, July 23.
The Belle of the Season, Emmy Wheelen, July 30.

MUTUAL

The Serpent's Tooth, Gail Kane, May 28.
Reputation, Edna Goodrich, May 28.
Shackles of Truth, William Russell, June 4.
Perfectable Mary, Miles Winter, June 11.
A Bit of Kindling, Jackie Saunders, June 11.
The Dazzling Miss Davison, Marjorie Rambeau, June 11.
The Upper Crust, Gail Kane, June 25.

UNIVERSAL

The Circus of Life, Rae Rae Mignon Anderson, June 4.
The Field of Honor, Louise Lovely, June 11.
The Fire of Youth, Jack Mulhall, June 18.
Man and Beast, Eileen Sedgwick and Kingsley Benedict, June 25.
The Reed Case, Allen Holubar and Louise Lovely, July 9.

ART DRAMAS, INC.

APOLLO
The Mystic Hour, May 21.
Golden God, June 14.

VAN DYKE
Song of Sixpence, May 24.
Mute Appeal, June 21.

EBONOGRAPH
Little Miss Fortune, May 10.
Charity Castle, June 7.

U. S. AMUSEMENT CORP.
Auction of Virtue, Naomi Childers, May 7.
House of Cards, May 21.

FOX

The Slave, Valeska Suratt, June 3.
The Broadway Sport, Stuart Holmes, June 10.
Wrath of Love, Virginia Pearson, June 17.
Some Boy, George Walsh, June 24.
When a Man Sees Red, William Farnum, July 1.
The Siren, Valeska Suratt, July 1.

ARTCRAFT

Broadway Jones, Com. Dr. Geo. M. Cohan.
In Again, Out Again, Douglas Fairbanks, April 30.
A Romance of the Red Woods, Mary Pickford, May 14.
Wild and Woolly, Douglas Fairbanks, June 24.
The Little American, Mary Pickford, July 2.

SELENICK

The Easiest Way, Clara Kimball Young, April 30.
The Law of Compensation, Norma Talmadge, April.
Pappy, Norma Talmadge, May.
The Silent Master, Robert Warwick, April.
A Modern Othello, Robert Warwick, May.

STATE RIGHTS AND INDEPENDENT

ARROW

The Deemster, Derwent Hall Caine.

H. J. BROCK
NEW YORK

The Manxman.

CARDINAL

Joan, the Woman, Geraldine Farrar.

CHARTER FEATURES

The Lincoln Cycle, Benj. Chapin.

CORONA

Curse of Eve.

FRIEDMAN

A Mormon Maid, Mae Murray.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherrill.
Gail's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

IVAN

Enlighten Thy Daughter.

JAXON

Strife, George LeSoure.
Pokes and Jabs Comedies.

WILLIAMSON BROS.

Submarine Eye.

EDGAR LEWIS

Bar Sinister, Mitchell Lewis.
Purchased by F. G. Hall, New Jersey.

B. S. MOSS

The Power of Evil, Margaret Nichols.
The Girl who Doesn't Know.

PARAGON FILMS

The Whip.

SELIG SPECIAL

Beware of Strangers.
The No'er-Do-Well.
The Garden of Allah.

L. J. SELENICK

The Barrier.

SHERMAN ELLIOTT

The Crisis.
The Spoilers.

ULTRA

Woman Who Dared.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMore, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fischer.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Ives.

HILLER & WILK, INC.

The Battle of Gettysburg.
The Wrath of the Gods.

SERIALS

PATHE
Mystery of the Double Cross (14th). The Hidden Brand, Mollie King, June 17.
The Neglected Wife (6th). On the Precipice, Ruth Roland, June 17.

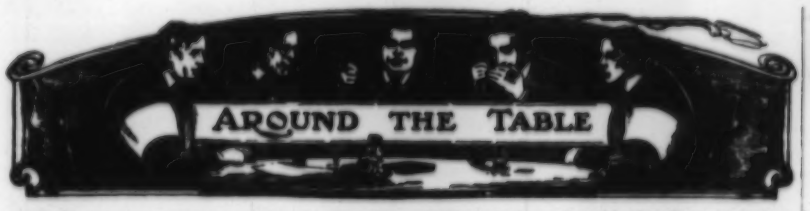
KALEM
The American Girl (13).
The Sage Brush Law.

LOCKWOOD CO. IN CAMP

The Harold Lockwood company, engaged in producing "Under Handicap," a colorful Western picture, is at present ideally situated in camp on the ranch of one of the largest cattle owners in Arizona. The players are quartered in a dozen tents, pitched by the banks of a winding stream, lined on both sides by walnut and cottonwood trees and surrounded by a thick growth of mesquite. The ranch house and barns are a half mile distant, and between them and the motion picture headquarters is the camp of the Rodeo, in which a hundred cowpunchers have rounded up several thousand head of cattle which appear in the picture.

The Lockwood company has its own chuck-wagon and cook, whose efforts are greeted three times daily with wild enthusiasm. The food supply is augmented by the guns of Balshofer, Charlie Stallings and W. H. Bainbridge, who are all crack shots, and fortunately in a country abounding in game of all kinds. The "old days" of western motion pictures are recapitulated every evening around the camp fire by Fred Balshofer, Lockwood, James Youngdeer, Cuneo, Clifford, Anna Little, Spencer and the cowpunchers who rode in the first pictures made in the West.

For the 73rd release of Paramount-Bray-Pictographs, Wallace Carlson has supplied his second cartoon of Otto Luck, called "Otto Luck to the Rescue."



"O H, what so rare as a day in June," sang the Truculent Poet, as the others of the coterie strolled up to the little Summer camp on Long Island, which had become temporarily the gathering place for the members of the Cormorants Club.

"Rare is right," returned the Orator. "I started out with a new Panama hat—look at it!" He held up the bedraggled object for their inspection. "It started to rain half an hour after I left here."

"Maybe William Fox is right," mused the Gentle Critic, "when he says that the bad weather over here may be caused by the terrific big gun fire in Europe—of course, he was referring to California, where they say the weather has been uncertain too."

"I dunno," the Poet ruminated, "climate's one thing you never can be certain of any time. I remember the times I used to have with the old *Pardy* on the lakes. Many's the time the old scow stood on her beam ends one minute and floated along calm as a whistle the next."

"That's stretching it a bit," observed the Man in the Corner, "but I must admit that weather conditions have been pretty bad."

"Speaking of such like things," the Poet resumed, "Marguerite Clark's garden in Rye, this year, isn't going to be full of sweet Williams and forget-me-nots and roses or so, they tell me. They say the little Famous Players star has planted it all to fragrant onions and potatoes. I wrote a little verse about it—

"Roses may be sweet to smell
And great to look at, too;
Violets and pinks as well
Are very nice to view;
But the onion with its fragrance fine
Will be better in a stew—

The hollyhock may—"

The poet paused quite suddenly as a large and ripe tomato carried away his hat.

"You may pull that stuff in the city," said the Critic, "but I'll be darned if you're going to pollute this splendid atmosphere with such doggrel."

"You ain't got the appreciation of a potato bug," growled the Poet, recovering his headgear and endeavoring to remove the offending tomato. "Anyway," he grinned finally, "I'm glad your aim isn't any better than it is."

"They tell me," said the Orator, "that Juliette Day of Mutual-American bought six bathing suits the other day. I wonder what she wanted with so many."

"One for each day—" supplied the Poet, promptly. "Just like me with my necktie. I used to have a new one for every meal. I had so many after a while, I had to have an extra room built on the after deck of the *Pardy* to keep 'em in. Once when I got grounded on a strange island in Huron, I saved all our lives by presentin' the ties to the savages what was about to attack us. I remember Pete Milne, my old bos'n, used to say—'You're a great man to tie to, Cap'n.' He always was a joker, that Pete."

* * *

"Which recalls to my mind," said the Critic, "that 'Fatty' Arbuckle has the most colorful wardrobe in the business."

"Well, he's got plenty of space on which to display it," said the Orator, with a smile."

* * *

"Next week," remarked the Poet, "I hear there's going to be a delegation of well-known Individoods in the reviewing and other branches of the film business up here to visit us."

"Who told you?"

"I took the liberty of inviting Pete Schmid, Pete Milne, George Pardy, Fritz Tidden, Barremore, Kennedy, Walt Hill and Ben Grimm. Maybe Graves and Weitzel will come along. There's even hopes of some of the fair sex being present. I told 'em all you fellows was simply dyin' of lonesomeness an' would gladly defray the cost of a feed and a gen'ral good time up here if they would come. Needless to say, they all accepted with alacrity, whatever that is."

The others looked at him aghast.

"You—you did that?" exploded the Critic finally.

"Sure!"

"Come on, boys; let's get him."

They made a concerted rush, but the Poet slipped nimbly out of their clutches, and made for the tall timbers.

"We'll have a fine time," he chortled, over his shoulder.

The others stood looking at one another blankly.

POSE FOR PICTURES

British Staff at Recruiting Office Are Filmed

The offices of the British Recruiting Mission at 280 Broadway, where, recruiting for the Imperial and Canadian armies opened recently with a rush, were turned into a moving picture studio for a half hour one day last week, while the officers of Gen. W. A. White's staff, courteous but embarrassed, became actors of the silent drama. Booted and spurred and carrying swagger sticks they consented to pose for the cameramen.

The large room of the mission in the northeast corner of the Stewart Building was transformed into a studio quickly and efficiently. Powerful electric cables were carried from the street conduits through the building to feed the arc lamps installed to lighten the interior sufficiently for the taking of the pictures. For fifteen minutes the actual work of recruiting was temporarily discontinued, while the English officers permitted the moving picture men to pose them.

CHANGE IN RELEASES

Kleine-Edison-Selig-Essanay announce a change in their release schedule July 9. On this date Edison's five-reel feature with Shirley Mason in the titular role, "Light in Darkness," will be substituted for "Little Orphan Annie," a Selig production. The release date for the latter picture has not been announced.

"Light in Darkness" has an especially strong cast, Shirley Mason being supported by Frank Morgan, William Tooker, J. Frank Glendon, George Tremble, Bigelow Cooper and William Wadsworth.

SHIP COMING IN

Gouverneur Morris's famous story, "When My Ship Comes In," which appeared in *Hearst's Magazine*, has been picturized and will soon be shown in leading theaters with Jane Grey as Silver Sands, Nigel Barrie as Paul Grayson and W. J. Kelly as McKay Hedden.

SHOWS JAPANESE ACTIVITIES

Motion pictures are now being shown which throw an interesting light on the activity of Japan in the present world conflict. A cameraman of the International Film Service recently visited Yokohama and secured many remarkable pictures of the rapidly expanding Asano ship-yards. It is here that Japan builds her battleships.

In October, 1916, the site of the present shipyard was a waste swamp. Four months later, the construction of the yard had been completed and keels laid for three battleships. Now, several additional ships are in the course of construction.

This is but one of the many remarkably interesting pictures of Japan, China and Korea, which are now being shown by the International Film Service, and released through Pathe. Together, they afford a splendid survey of the Eastern countries.

SORRY HE DIDN'T START SOONER

A successful career on both stage and screen, in which he has always appeared with the most famous actresses and movie stars, has left Eugene O'Brien with but one regret. He is sorry he did not go into pictures five years ago.

Mr. O'Brien enjoys the distinction of having appeared with Norma Talmadge in her latest photoplay, "Poppy." He will also be seen in the forthcoming Talmadge production, "The Moth," which will be released through Selznick Pictures after "Poppy."

WEDDING BELLS

BALTIMORE, MD. (*Special*).—Guy E. Brandt of Washington, booker for the K. E. S. E. and who is widely known in Baltimore, married recently. His bride was Julia L. Byron, daughter of Mrs. Georgia Byron of Washington.

Samuel J. Ryan makes his first appearance in a Metro picture in the forthcoming story of Ireland of today, "Peggy, the Will o' the Wisp," in which Mabel Taliaferro returns to the screen after her success in Hall Caine's play, "The Woman Thou Gavest Me."

MORENO IN ODD ROLE

"Son of the Hills" Is Vitagraph Feature for June 25

In "A Son of the Hills," Greater Vitagraph's blue ribbon release of June 25, Antonio Moreno, the star, portrays a character never before essayed by him. As Sandy Morley, an impoverished scion of peonage, he is seen as a youth of seventeen whose only worldly possessions are a genial disposition, a ragged suit of clothes, and a glowing ambition to resurrect the down-trodden mountaineers, among whom he lives. In this role Mr. Moreno casts aside the dignity and dominance which characterized his former parts, and becomes the impetuous, ambitious boy that his role demands.

"A Son of the Hills," a story of pathos and thrills, deftly interpersed with a rich, subtle vein of humor, was picturized from the novel by Harriet T. Comstock and was produced under the supervision of Harry Davenport.

Surrounding Mr. Moreno is a cast of Vitagraph favorites headed by Belle Bruce and including Julia Swayne Gordon, Robert Gaillard, Florence Radinoff and William Balfour.

NEW EXCHANGE HEAD

BALTIMORE, MD. (*Special*).—R. E. Barron of Washington, the new district manager for the Famous Players' exchange, visited Baltimore recently on his first official call. Mr. Barron succeeds as general manager George M. Mann. B. V. Whitaker, formerly of the Artcraft, is now sales manager for the Famous Players' exchange. This change followed the combining of the Paramount and Artcraft programs.

BEN WILSON
Startling Announcement!
TOURING THE UNITED STATES AND CANADA
PERSONAL APPEARANCES
TERMINATION OF TRIP RETURN TO UNIVERSAL

Emmett Campbell Hall
Photoplaywright
GOLDWYN PICTURES CORPORATION

William S. Hart
INCE-TRIANGLE
CULVER CITY, CALIFORNIA

GAIL KANE
American Film Co. Santa Barbara, Cal.

BURTON KING
DIRECTING
METRO PICTURES

CHESTER BARNETT
LEADING MAN
Current Releases:—"THE INEVITABLE"
"THE LAW OF COMPENSATION"

BESSIE LEARN
CURRENT RELEASE—FAMOUS PLAYERS
With Billie Burke in "The Mysterious Miss Terry"

NILES WELCH
LEAD
Technicolor Motion Picture Co.
Address Hotel Somerset. 130 W. 47th St., N. Y.
Current Release—"One of Many" (Metro)

William H. Claire
MOTION PICTURE LEADS
Address GREEN ROOM CLUB, N. Y.

ADELE LANE
Address care DRAMATIC MIRROR.

Edward Jose

Author and
Associate Producer
of
Half a Thousand
Comedies

HAMPTON DEL RUTH
Editor and Production Manager

Keystone Studios
Third
Successful Term
Will
Expire August

THE WILLIAMS PRINTING COMPANY, NEW YORK